

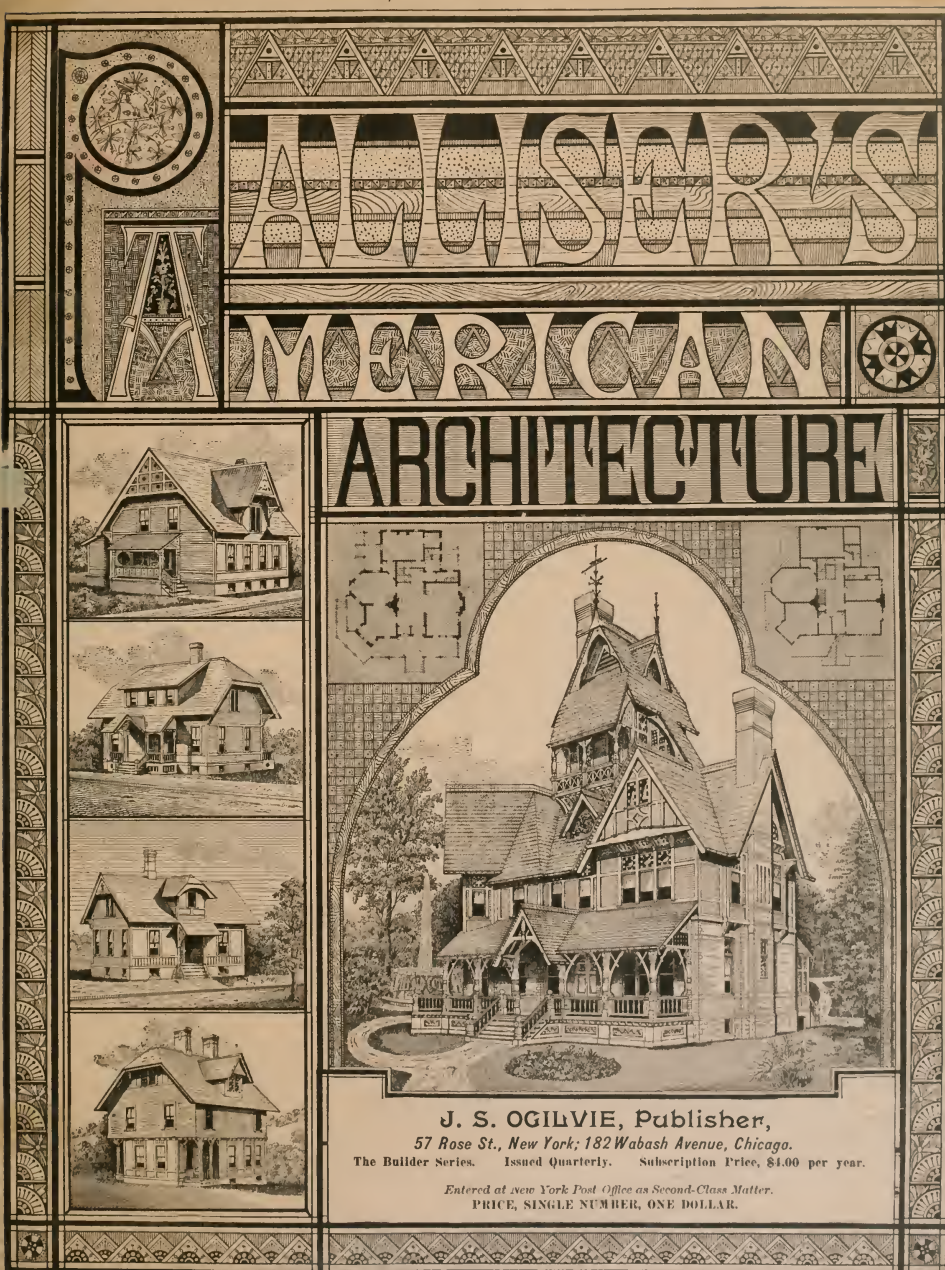


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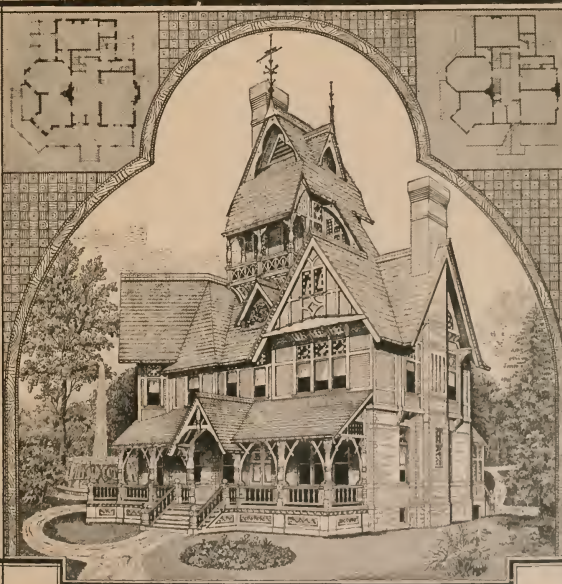
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ARCHITECTURE



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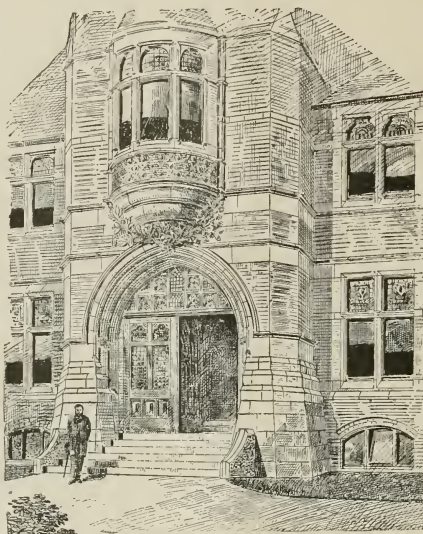
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Frontispiece.—"Ye Ancient Court House, in New Jersey, erected 1796."



Frontispiece (drawn from a photograph).—Philipse Manor House. Erected in 1682 by Frederick Philipse, Esq., who received a grant of nearly 8,000 acres from the King of England. Manor of Philipsburg created 1693; confiscated by Act of the Legislature of New York, 1779; sold by Commissioners of Forfeiture, 1785; occupied as a private residence until 1863, when it was purchased by the Village of Yonkers, and in 1872 it became the City Hall of Yonkers.



THE ENTRANCE.

AT the International Congress of Architects, Rouen, the secretary, M. Lucas, introduced the following, defining the rights of the profession:

1. The architect ought to possess the same right of controlling the reproduction or copying of his architectural work that is possessed by the painter, the sculptor and all other artists.

2. The architect, like every other artist, should reserve to himself the exclusive right to reproduce, or authorize the reproduction of his work; and any law which might be made in favor of the protection of any artist, should apply to the architect.

3. Any architect who had conceived a plan of an edifice or directed its erection should have the right to inscribe upon it his name and profession.

The very general ignorance as to the value of an architect's services, makes it difficult to ask or expect legal protection in what should be the exclusive property of an architect. Until the press of the country is informed and interested in architectural matters, it is doubtful if there will be a public intelligence to recognize the claims of the architect.

"Architecture has its political use, public buildings being the ornament of a country; it establishes a nation, draws people and commerce, makes the people love their native country, which passion is the origin of all great actions in a commonwealth."—*Sir Christopher Wren*.

"L'Architecture, c'est l'histoire d'un peuple qui s'écrit dans ses monuments."—*Victor Hugo*.

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Also a number of Texas public buildings that are not considered models.		



KNOX COUNTY COURT HOUSE, KNOXVILLE, TENN. PALLISER, PALLISER & CO., ARCHITECTS, NEW YORK.



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• PERSPECTIVE VIEW OF COURT HOUSE •

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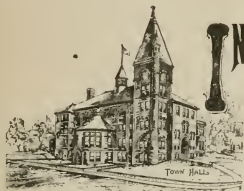
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THE AUTHOR'S INTRODUCTION.



presenting these plans and designs to public officers, building committees and corporations, and others interested in building, and especially devoted to the advancement of the public welfare, we desire to say, that in doing so, it has been our endeavor to present a selection of practical plans that, with few additions and changes, can be adapted to the requirements of all grades and sizes of villages, towns, cities and counties. While it is not expected that these plans will meet all the requirements of communities other than those for whom they were designed, still they can be used as a basis of study, from which suitable buildings can be developed to meet their wants

peculiarities of site and other conditions.

The rapid progress which has been made within the past ten years, in both the interior arrangement and external treatment of buildings, very forcibly illustrates the desirability of seeking the services of an able and trustworthy architect in order to obtain the best results and to meet the true wants and requirements of the public, rather than by bungling with those who have no ability, character or experience in such matters; and it is a well-established fact, that in these days not only individuals, but public bodies who are intrusted with the expenditure of the people's money, not only want, but demand the most practicable plans with the best and most artistic designs that the money they are prepared to expend will procure in the execution of the structure, and without involving any greater expenditure or even as much—omissions and extras amounting sometimes to 50 per cent of the contract being saved—if they had blundered and failed to secure these requisites; and in order to reach this result, the services of those who are doing a large and progressive business must be sought.

A well-developed and carefully drawn plan will in every case save many times its cost, by itself being a basis on which exact estimates can be made, and in enabling the corporation or commissioners to know to a penny the cost of the proposed building, and also what the material and workmanship is to be throughout, and to obtain the completed edifice without disappointment and extras of cost. Another thing the plans given in the following pages prove conclusively that there is a very general tendency on the part of the public at large, to secure the best services regardless of the location of the architect, and local prejudices have in consequence often to give way to the better work of an architect at a distance.

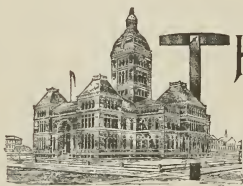
A successful architect is he that can originate practical things that have pleasing effects, and that can be executed at a moderate cost and this we claim for our firm, and, by the way, we may also state that distance is no obstacle, and we furnish, in a thorough, most comprehensive and satisfactory manner, working plans and specifications complete for placing in the hands of builders from correspondence alone. Hence, if your people are preparing to build, or wish to remodel, add to or decorate, to improve ventilation, drainage, heating, or to correct existing defects of any kind; to lay out grounds, or wish any information or service connected with building, we cordially invite them to correspond with us. If desired, we will visit parties at any distance for consultation. Our terms are moderate and our work extends throughout the Western world.

Very respectfully,

24 East 42d Street, New York, July, 1889.

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DESCRIPTIVE.



THE large perspective view given on the title page—opposite, and the three following plates are reproductions of preliminary sketches submitted at the request of the County Commissioners of Escambia County, Florida, after they had already received from Southern architects some sketches, none of which were considered suitable designs for their new County Court House, and therefore, with a view of obtaining what they desired, they communicated with us, asking what our charges would be, etc., and informing us that they wished to erect a building giving a certain amount of accommodation, to be constructed of brick with stone trimmings, to cost about so much money, and to be erected on a corner lot and to be designed with special reference to the requirements, climate, etc., etc. We replied that the cost of preparing a set of 1-8 scale sketches for such a building as would meet all their wants, would be \$100, sketches to be returned to us, but that, if our design should be adopted no charge would be made for sketches, and in such case our compensation for the whole work would be fixed at our regular rates for such services. These terms were accepted, and later, our design likewise, and the building was erected from our full working plans, detail drawings and specifications. See pages 11 to 38 inclusive.

The chairman of the County Commissioners, on receipt of the sketches, wrote us that they had been placed in the bank for examination by the public and that their people were much pleased with the same and were more than satisfied, and no one cared to look at the sketches sent in by their home talent, which had already been examined and found wanting, and as their authors had submitted them entirely without charge, on what is sometimes called the no cure no pay basis, they were favored with a prompt return and notice of their rejection.

In giving particulars the County Commissioners omitted to send us a diagram of the lot, showing location of street corner, and we had to guess at this when preparing the sketches, and the tower was placed on the wrong side, but this by no means interfered with the excellence of the design and the practical solution of the problem and the consequent delight of the people of Escambia County and particularly of those resident at Pensacola, and in preparing the working plans, the same were reversed to suit the street corner.

At the outset the people did not wish to expend more money than absolutely necessary, and it was intended that good selected hard red brick, such as their local yards produce, should be used for exterior, but finally it was decided that the climate required, and the design was deserving of, a better material, and therefore, it was voted to make a first-class building, by using the best materials and letting the entire work by contract to responsible parties at the most reasonable price possible and the result is a building, at a total expense of \$43,000, like unto the Heliotype print, from nature, given in supplement.

What guided us in the preparation of this design was simply an honest endeavor to carry out in the most practical manner the requirements, and, at the same time, produce a structure in keeping with the growing needs of such a building, in all that pertains to its arrangement of plan, convenience of access to all parts, its sanitary needs, and with an exterior of such mold as is best suited to the requirements of plan and giving a solid and imposing appearance. The internal arrangements received careful study, and will, it is hoped, meet the views and approval of many. The piazzas, entrances, hallways and stairs have been placed to suit climate and so as to give liberal and easy access to the whole, without waste or surplus, yet forming a compact, though spacious interior for the purposes intended.

The exterior is simply the clothing that covers the body, and is a natural outgrowth of the plan, the detail being necessary to the general construction, and requisite to the proper dignity of the style of architecture in which the building is designed, and which is a free adaptation of modern Renaissance and selected by us because we considered it the best that could be employed for a building of this nature, giving a greater nobility of character, and capable of the most substantial construction while productive of the most artistic effects for the least outlay.

The plans and drawings are so plain that any one can readily see and ascertain for themselves what the arrangements are, and any description here of the rooms would be useless; likewise, the specifications and details are valuable, giving, as they do, a full account of the materials and methods used in construction.



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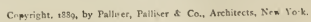
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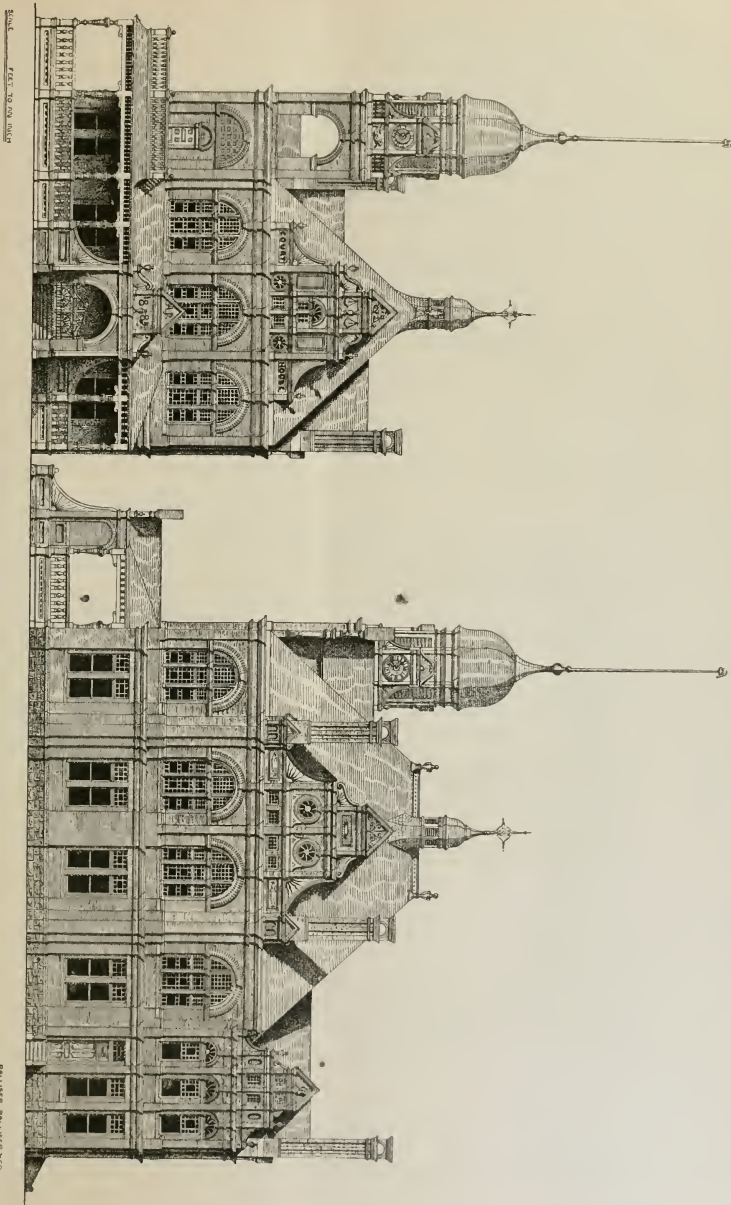


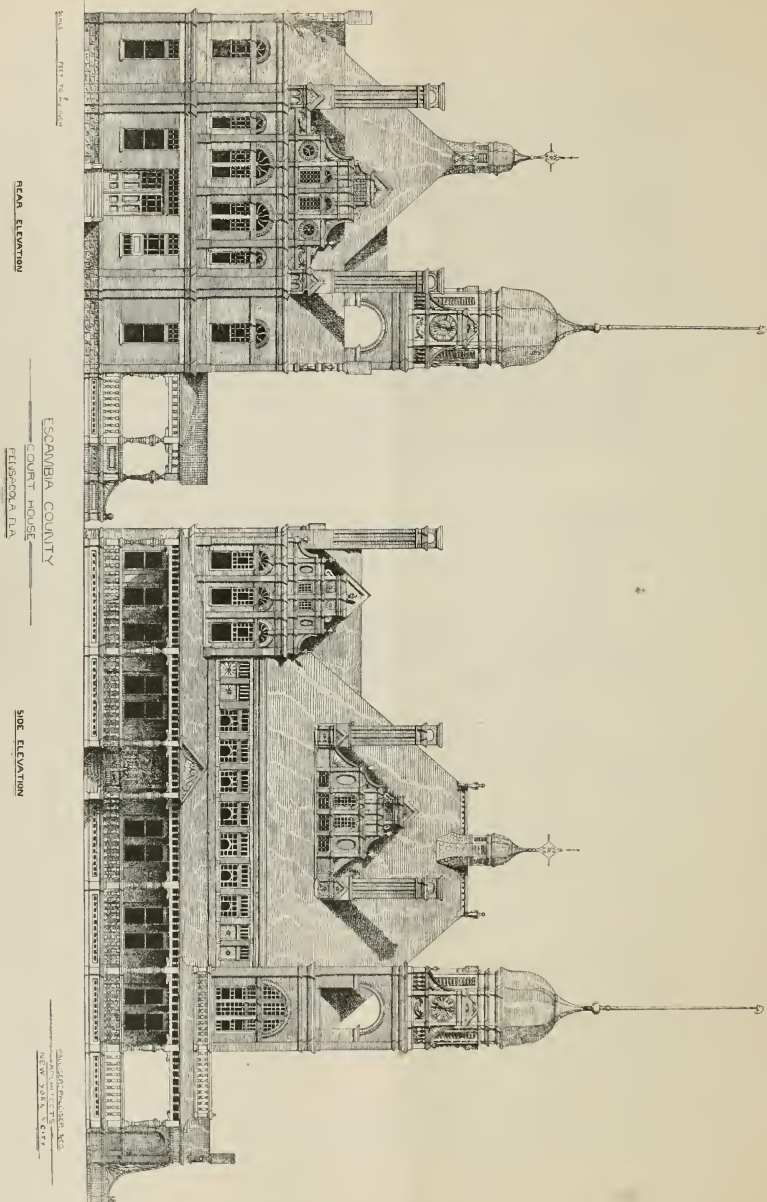
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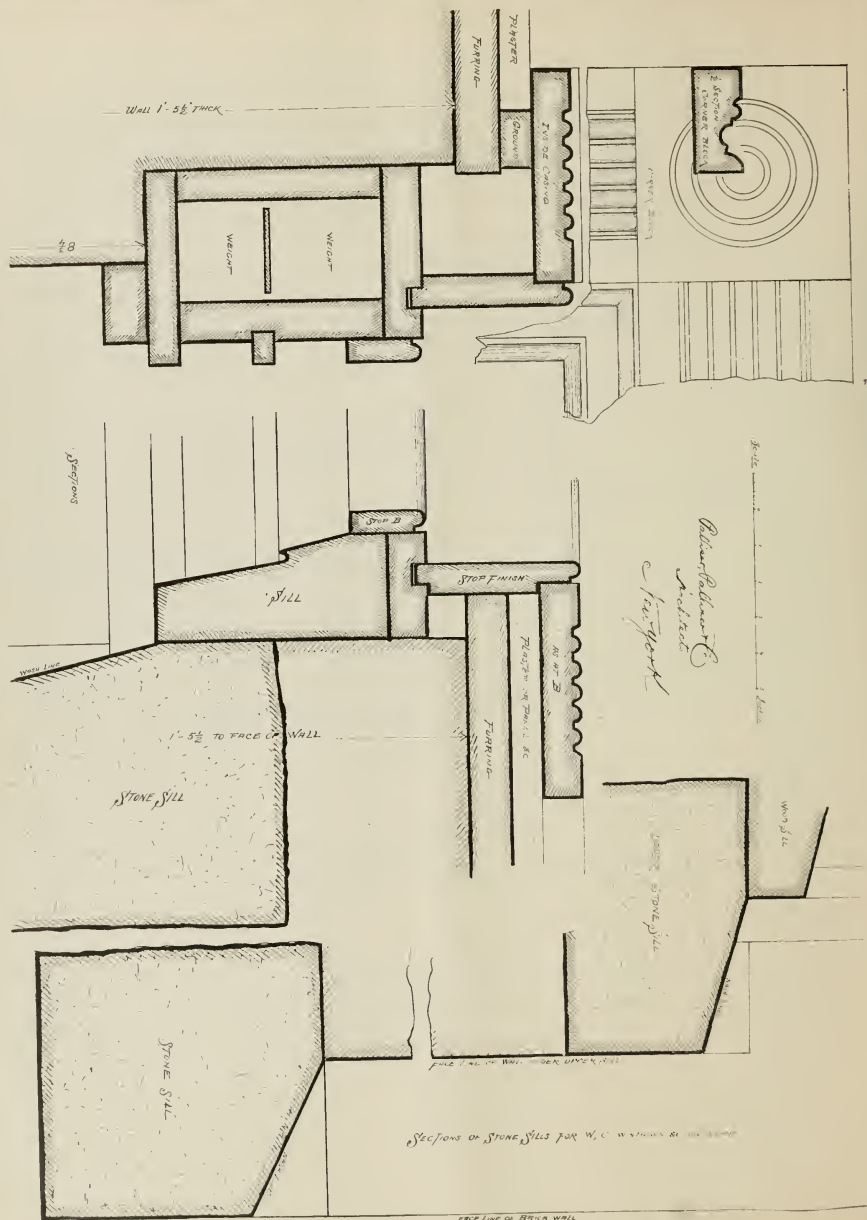
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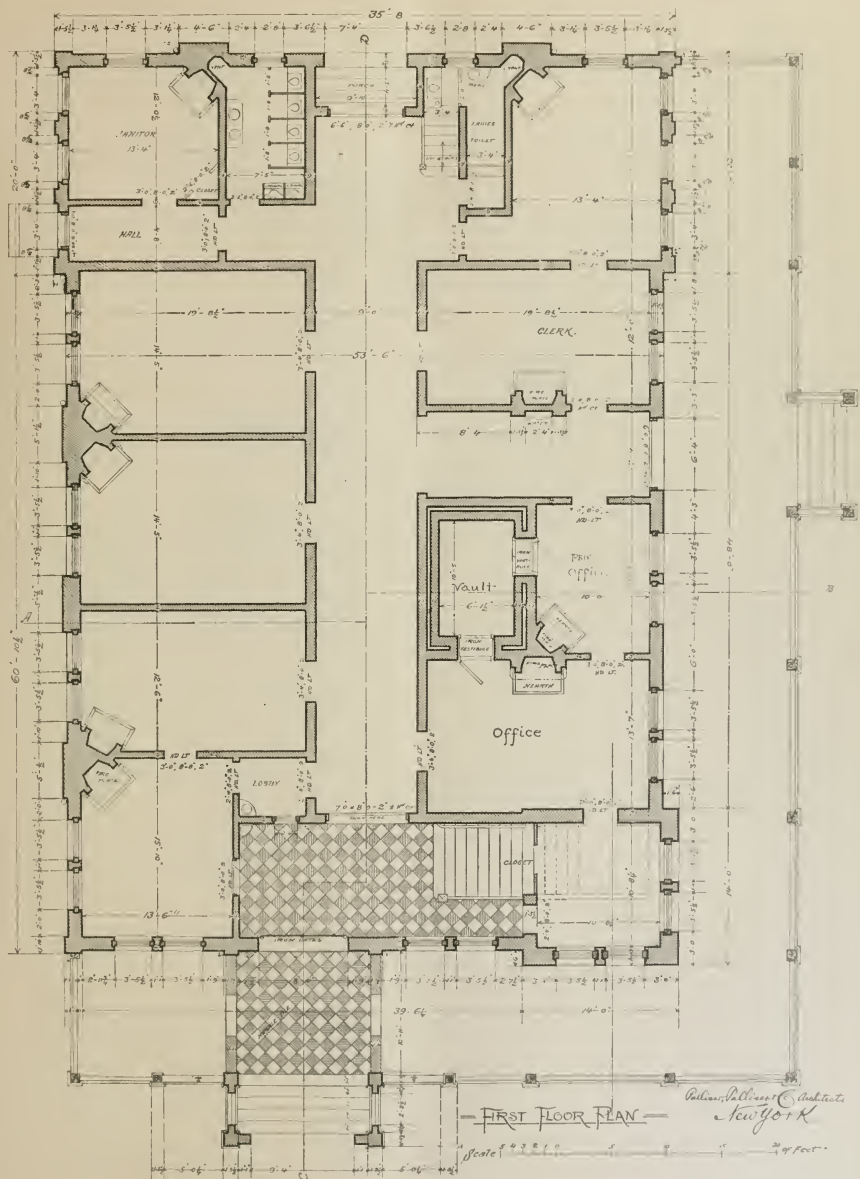
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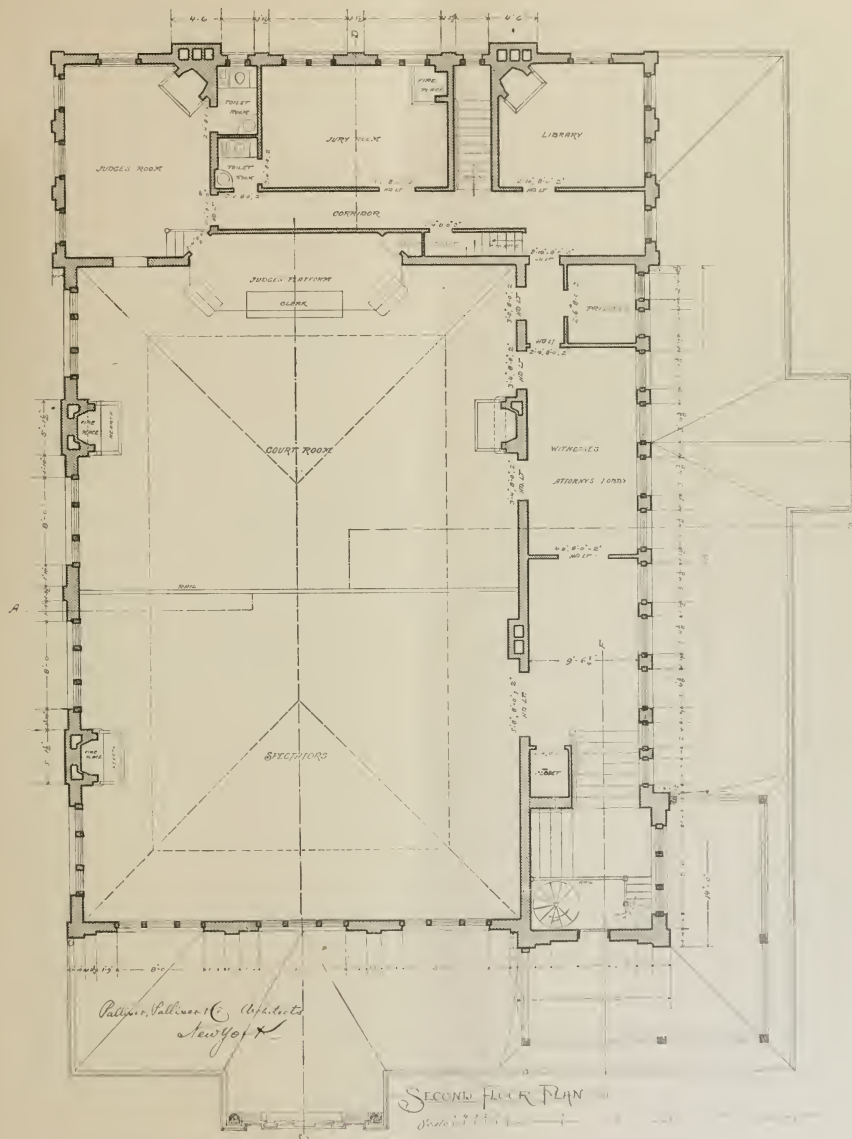


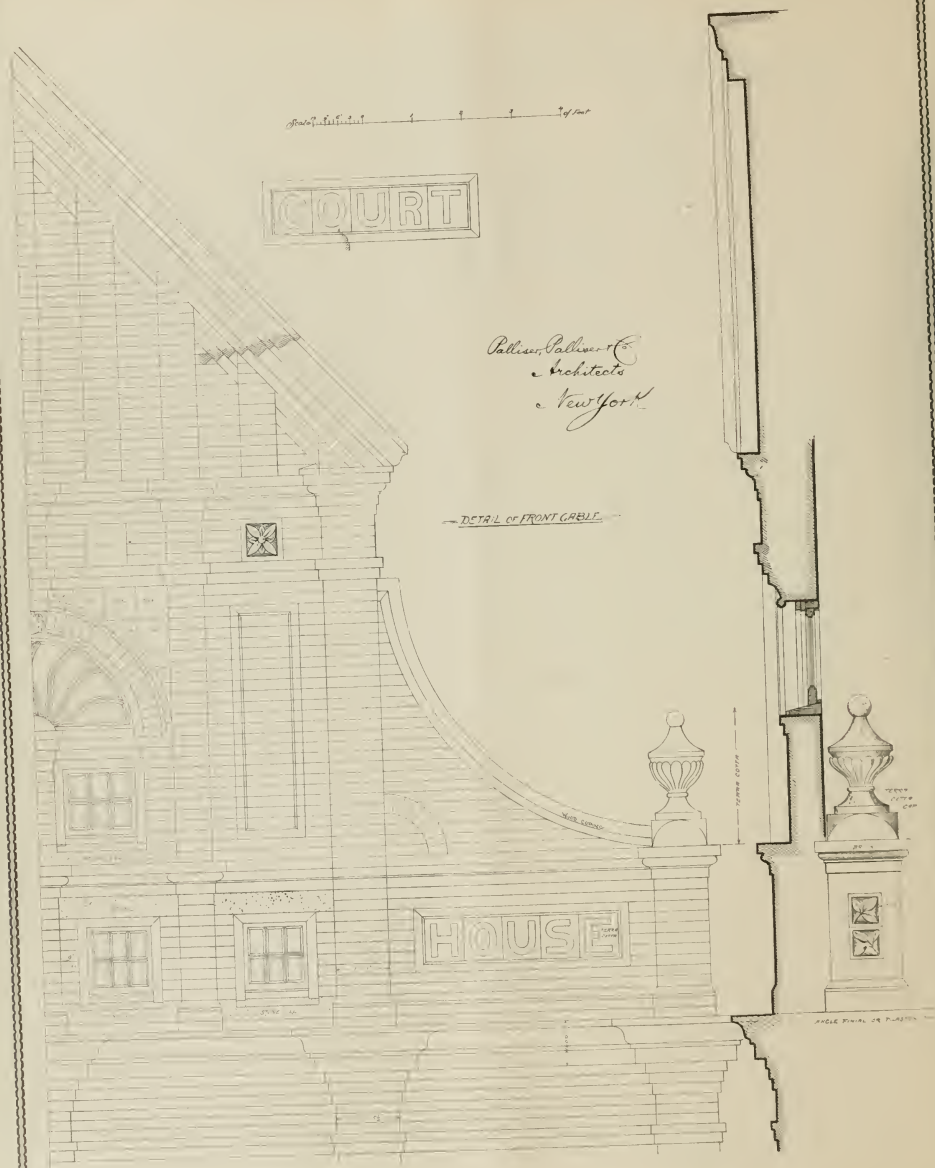




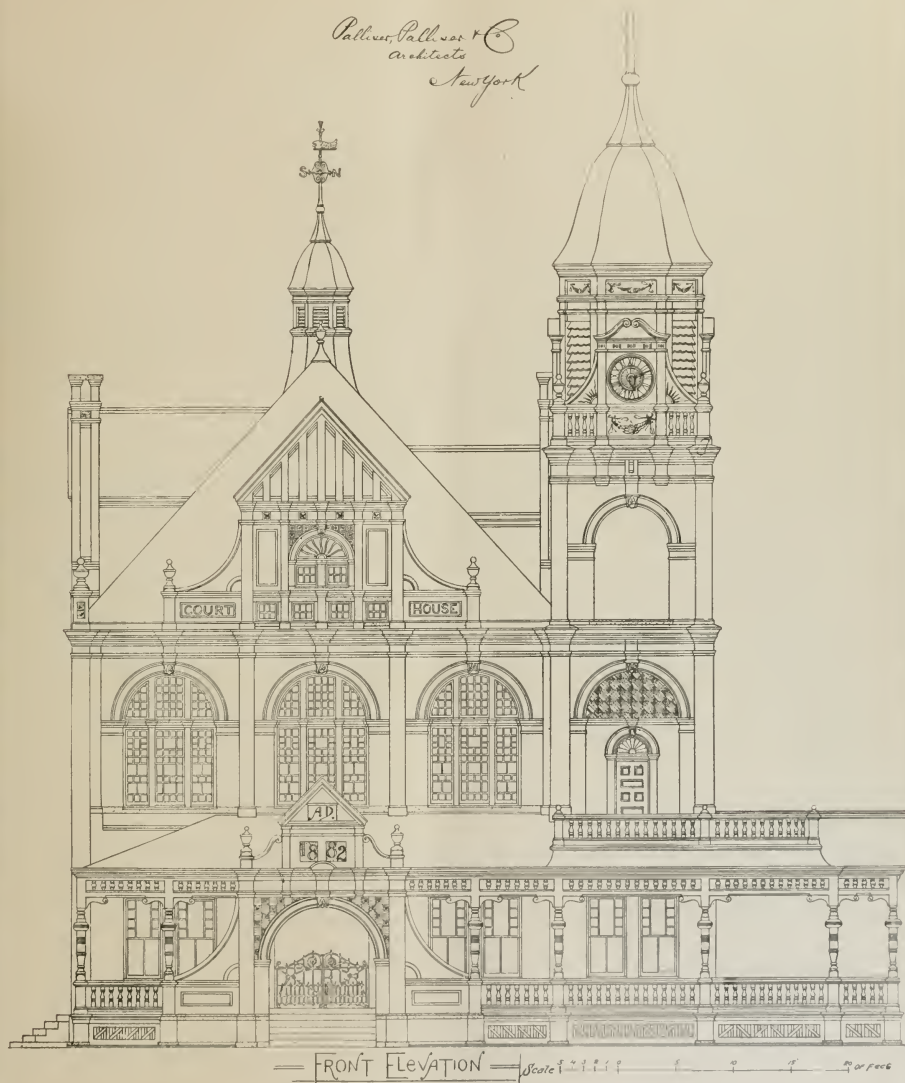








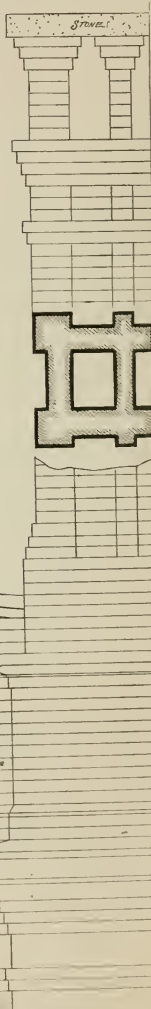
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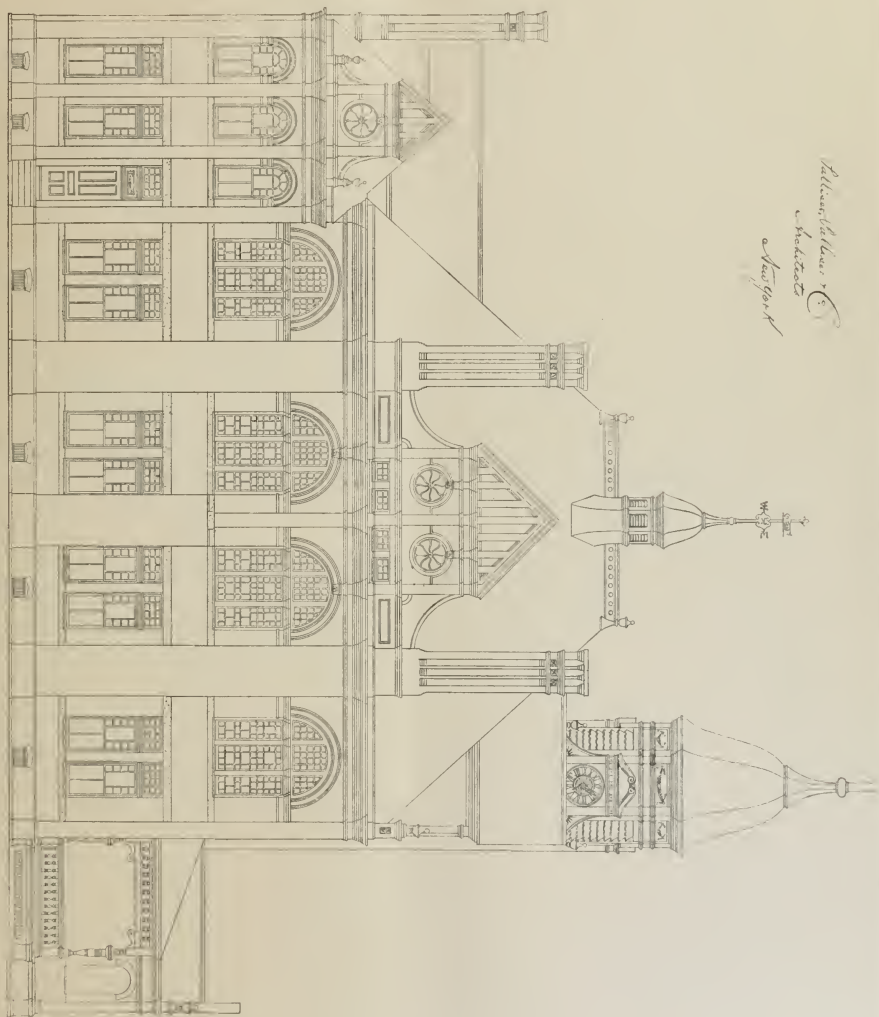


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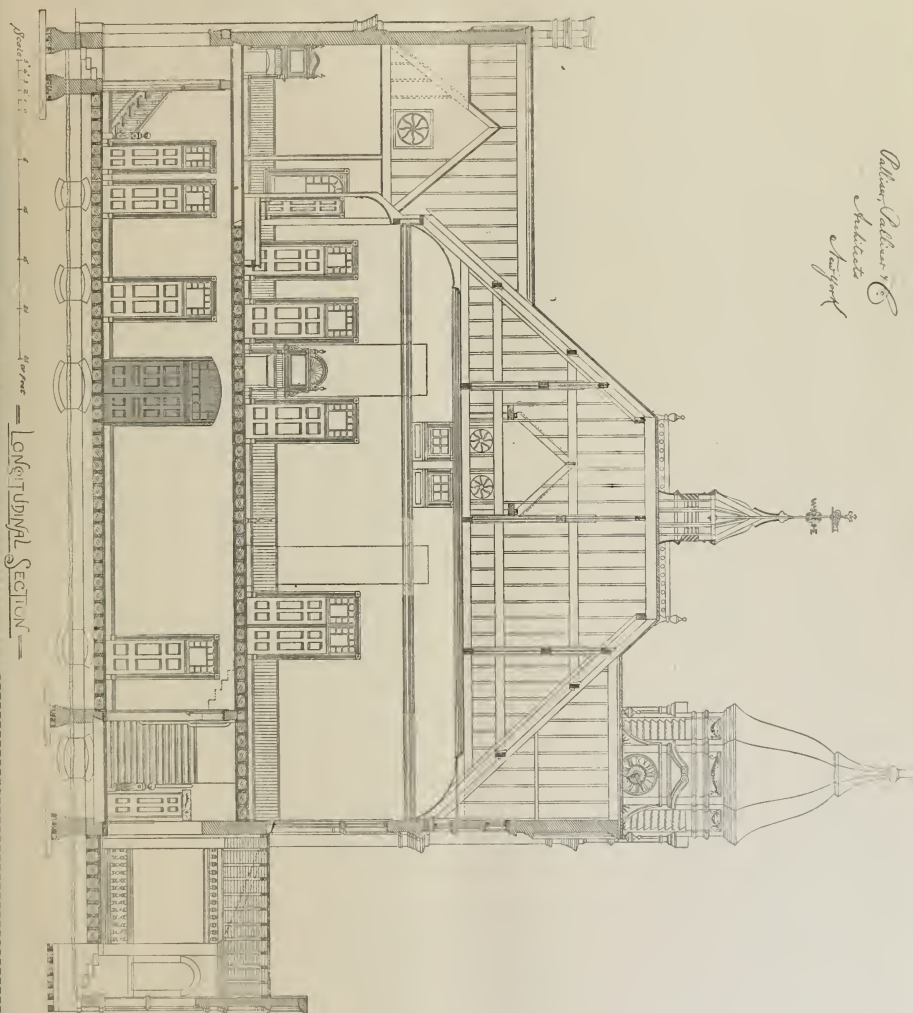


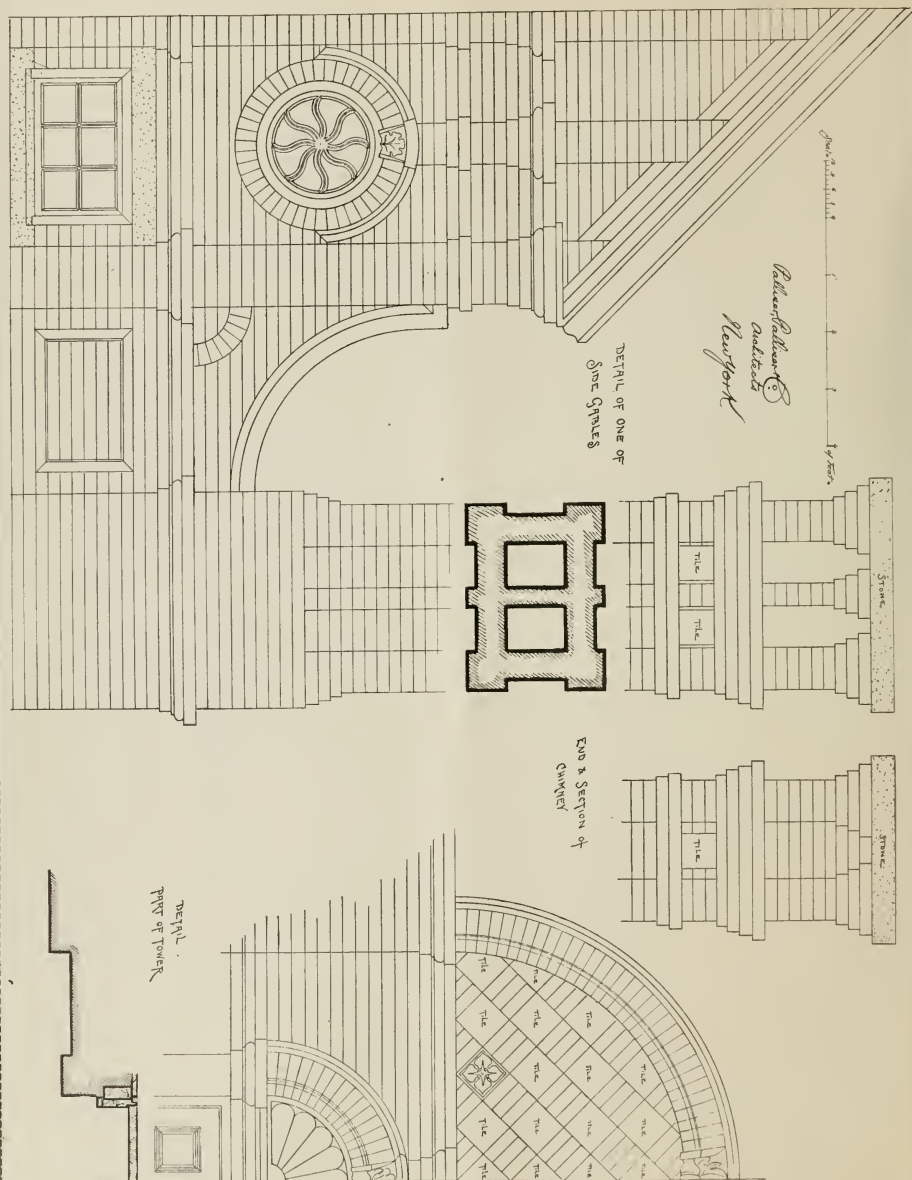


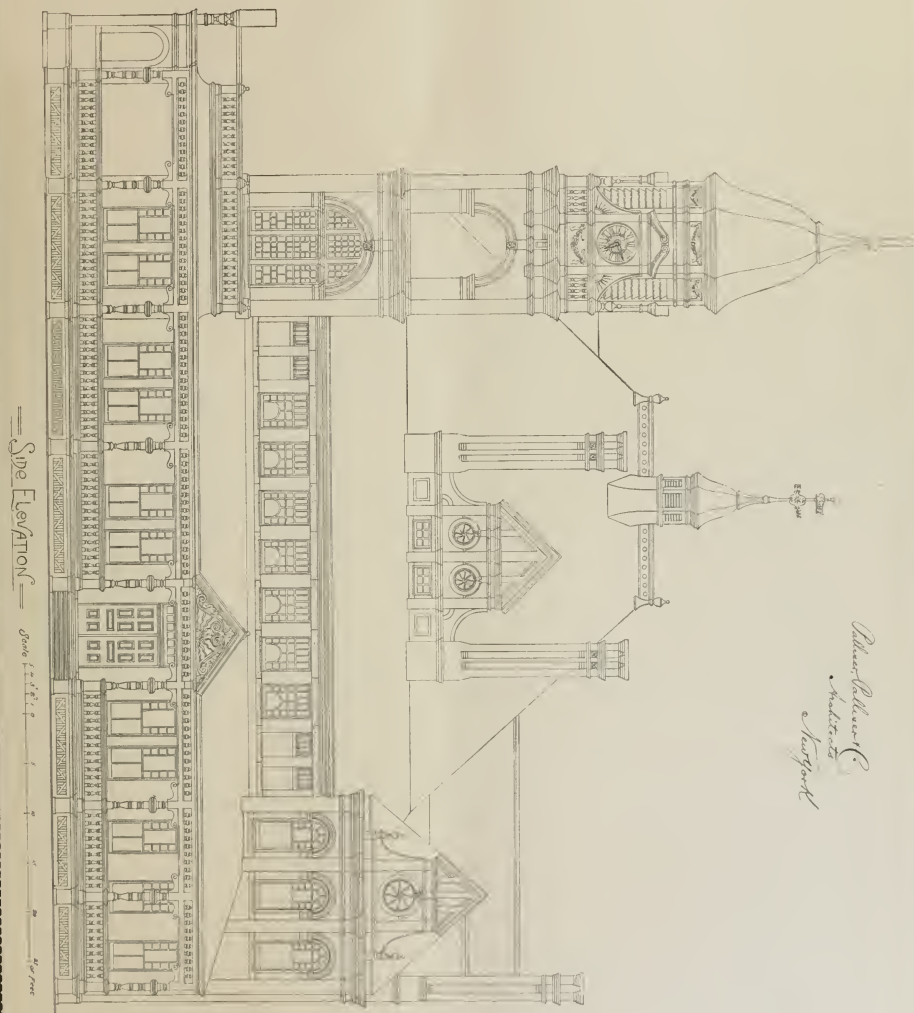
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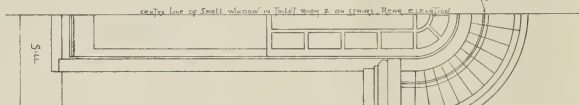
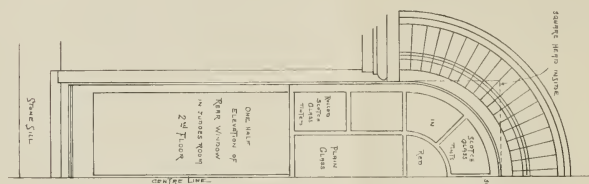
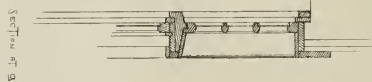
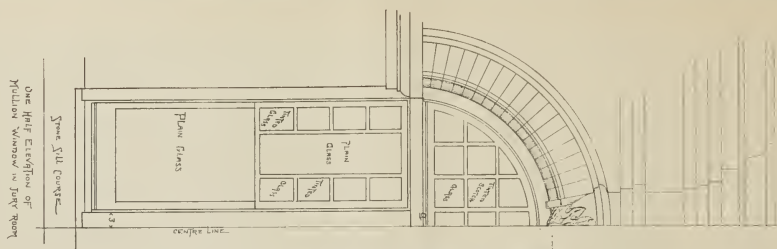
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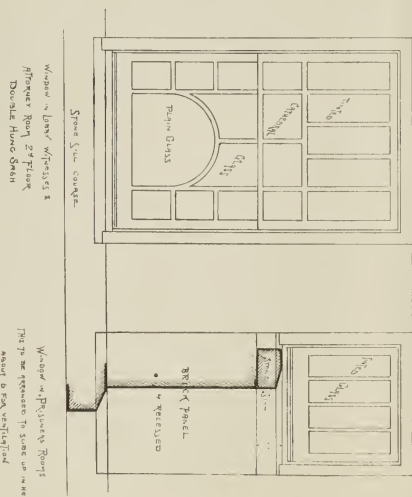




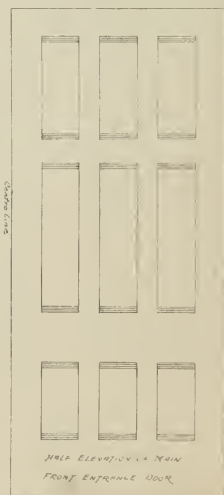


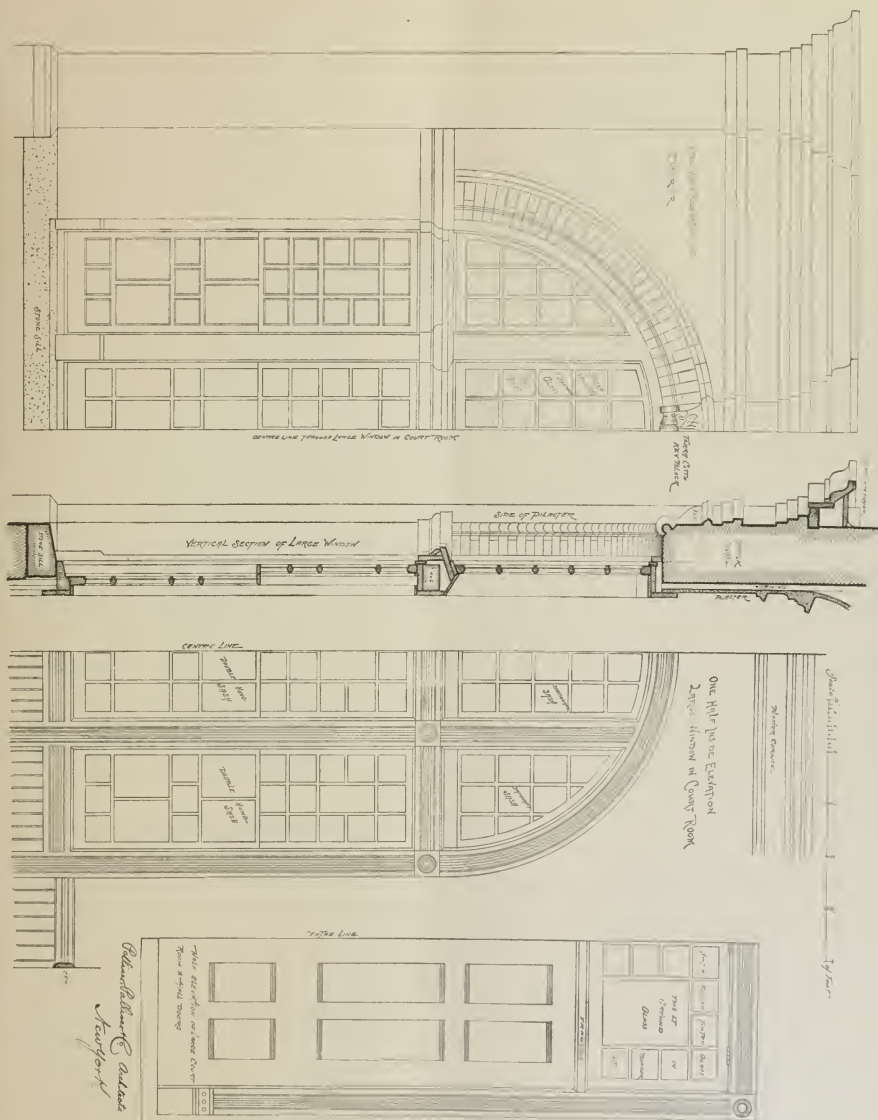
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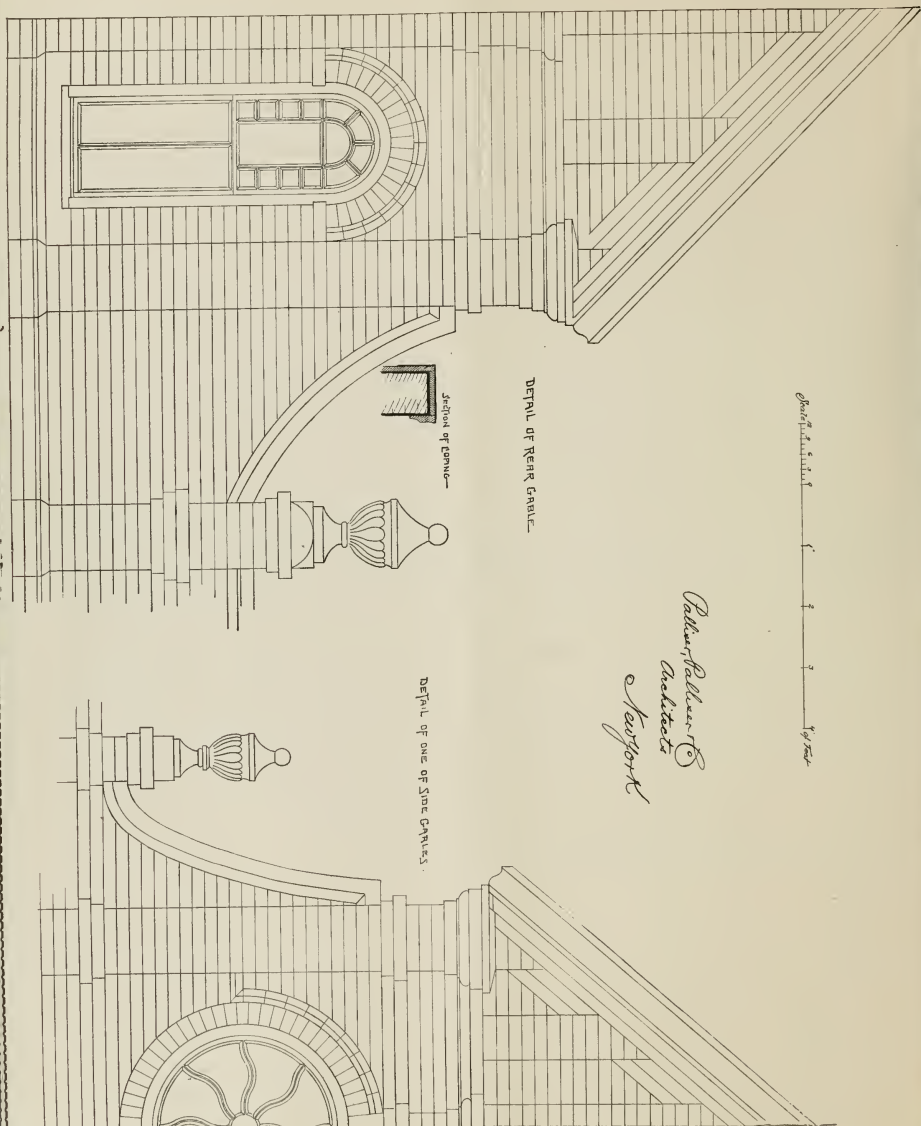
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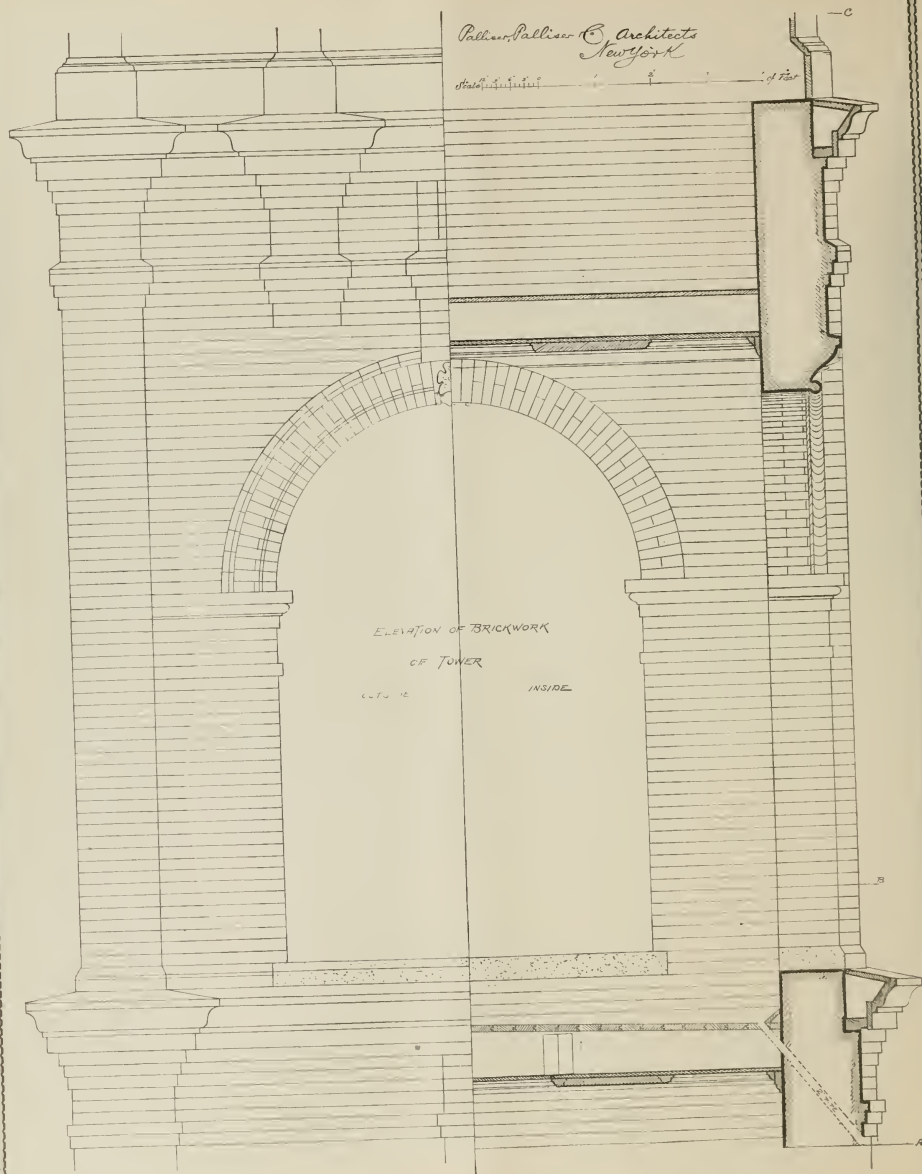


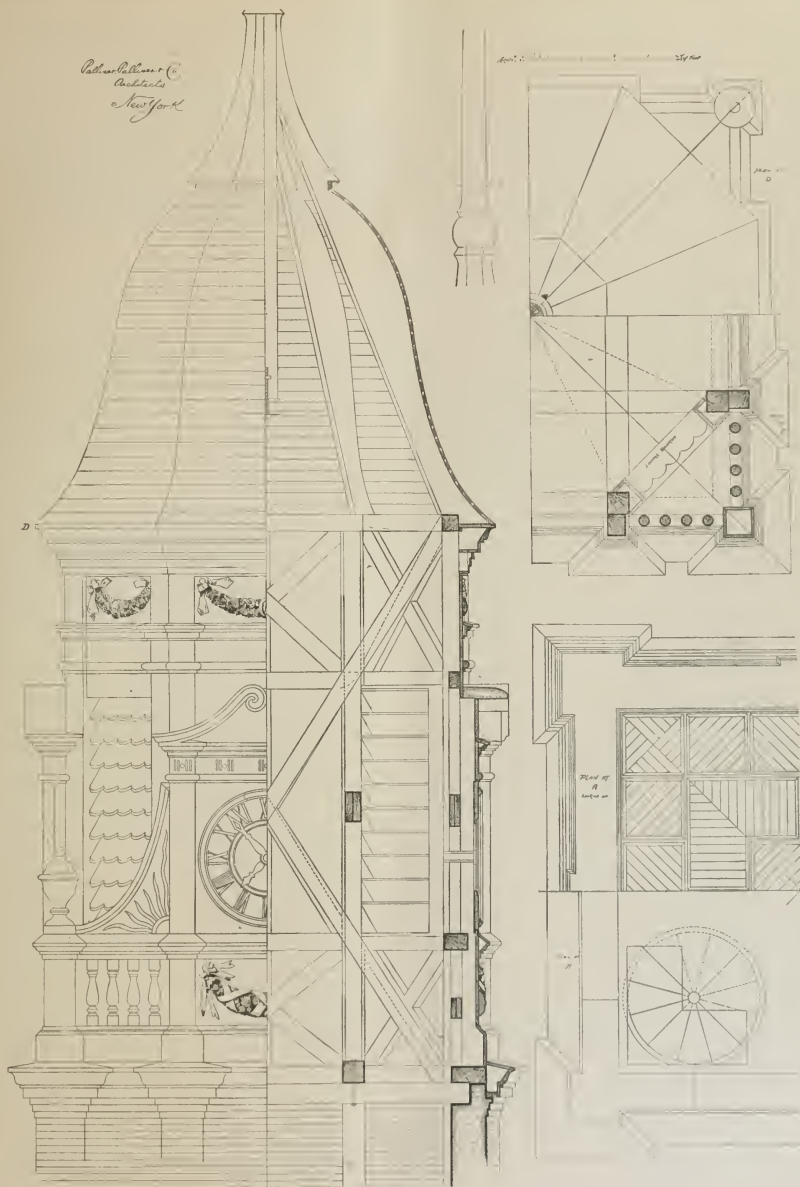
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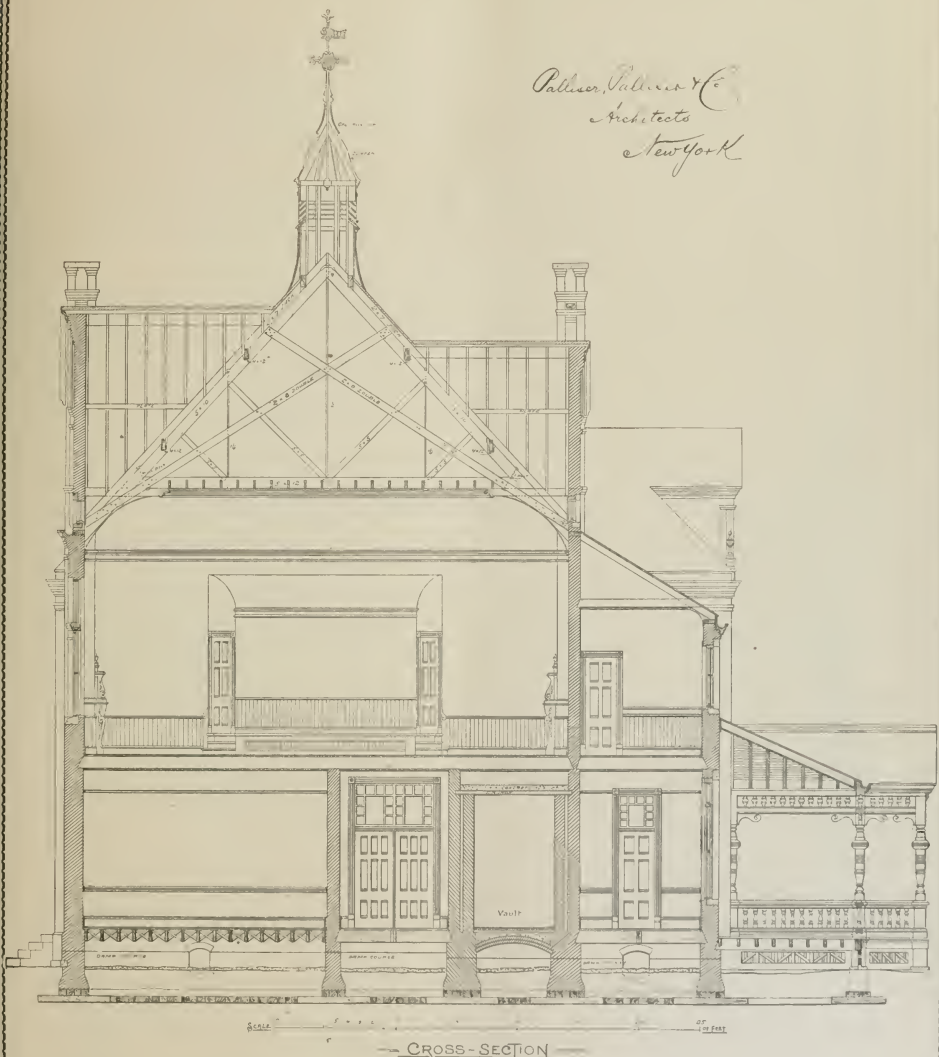


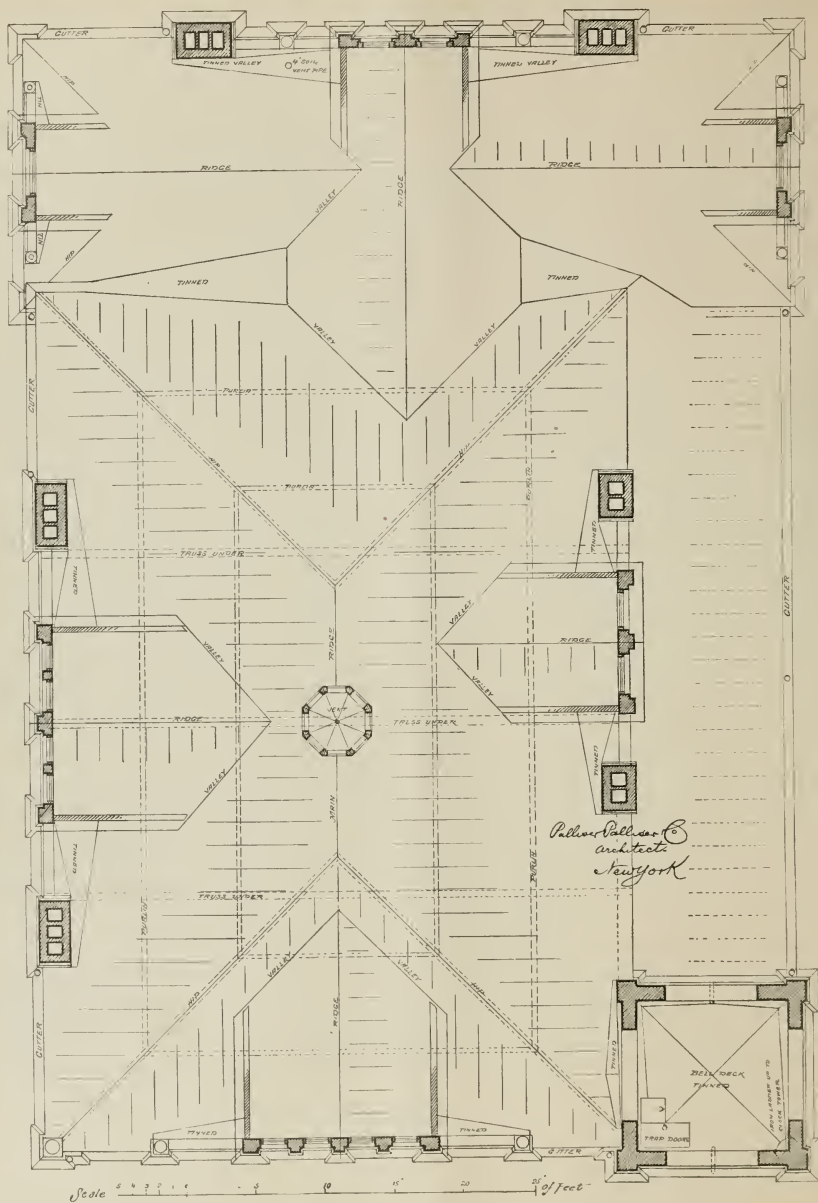




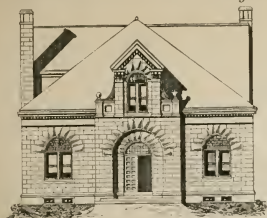


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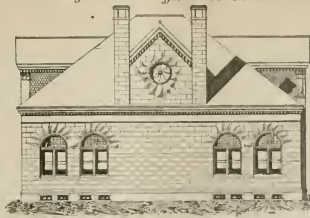




-- ROOF PLAN --



Front Elevation



Side Elevation



Cross Section A-B



Basement Plan



First Floor Plan



Roof Plan

Scale: 1" = 10'-0"

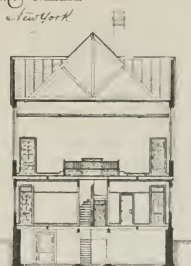


Front Elevation



Side Elevation

Robert Palmer & Co. Architects
New York



Cross Section A-B



Basement Plan

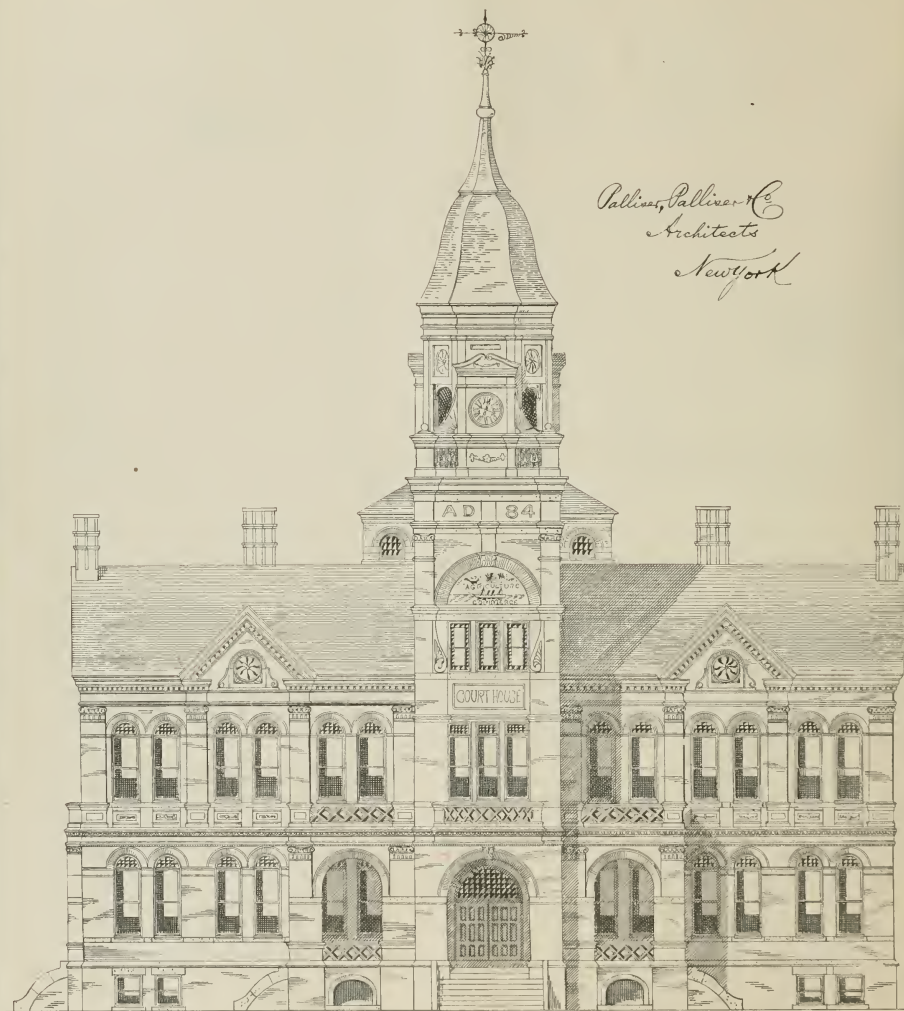


First Floor Plan



Roof Plan

Scale: 1" = 10'-0"

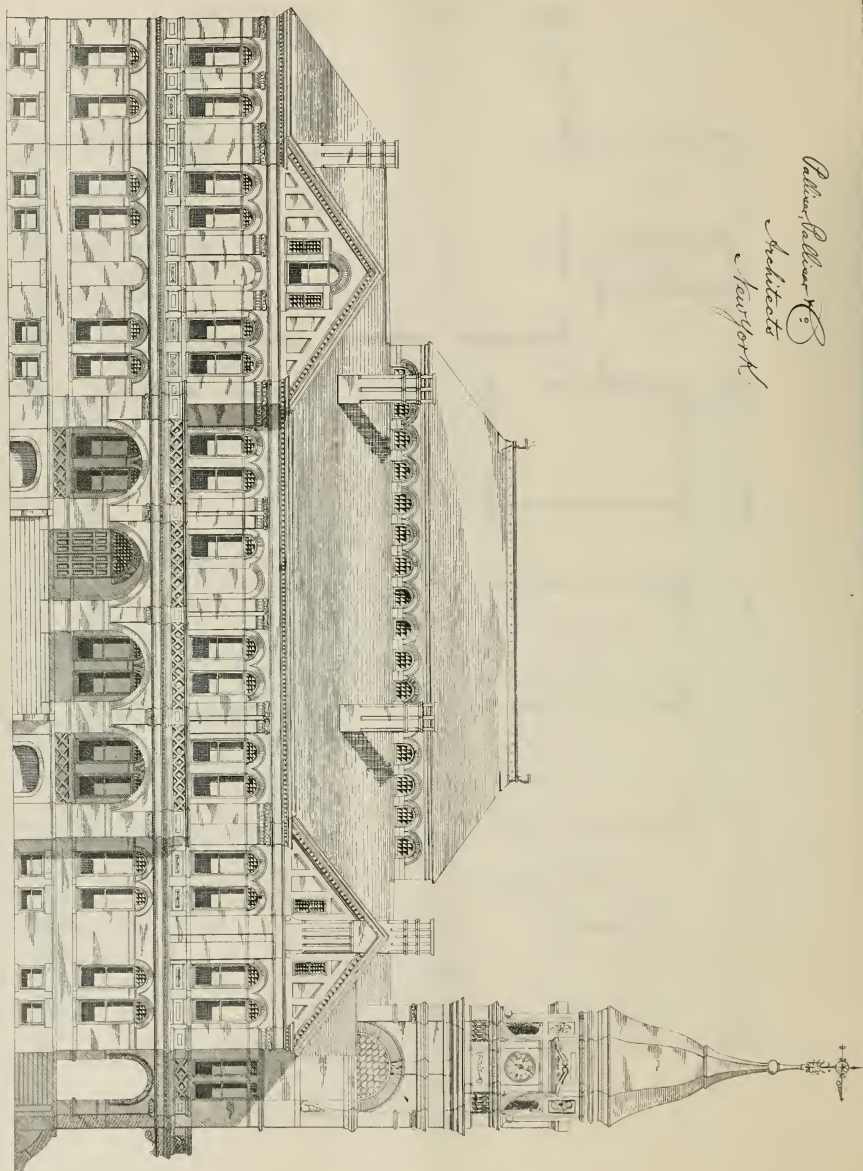


SCALE 0' 5' 10' 15' 20' 25' OF FEET

FRONT ELEVATION

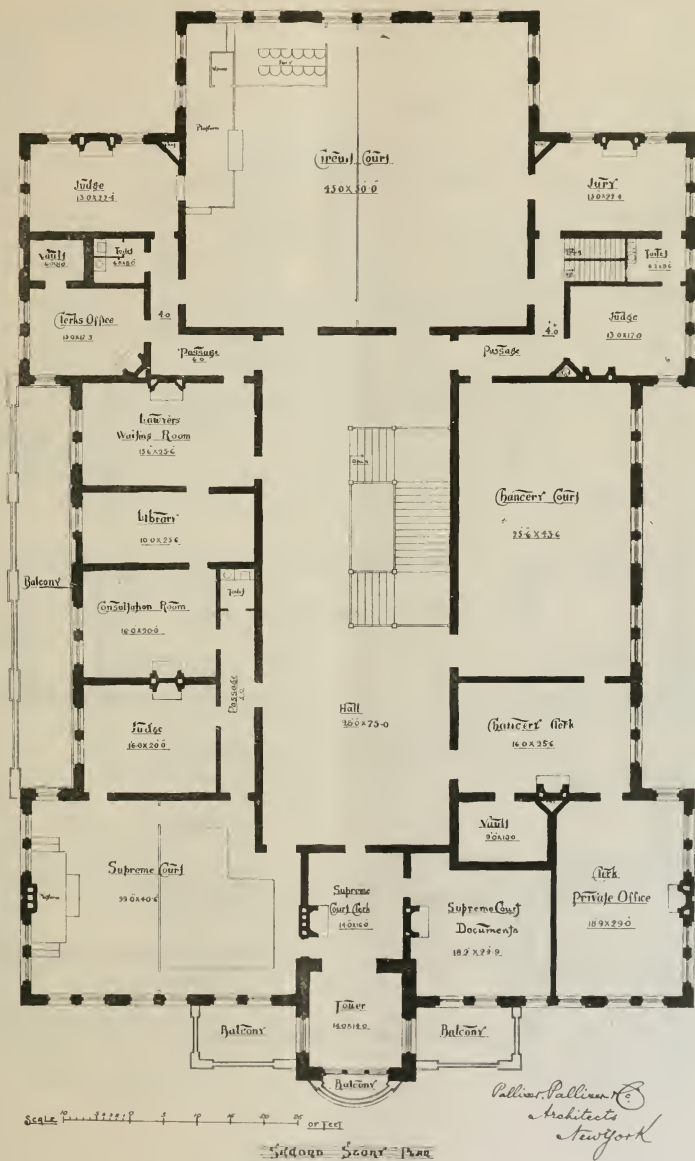
FIRST STORY PLAN

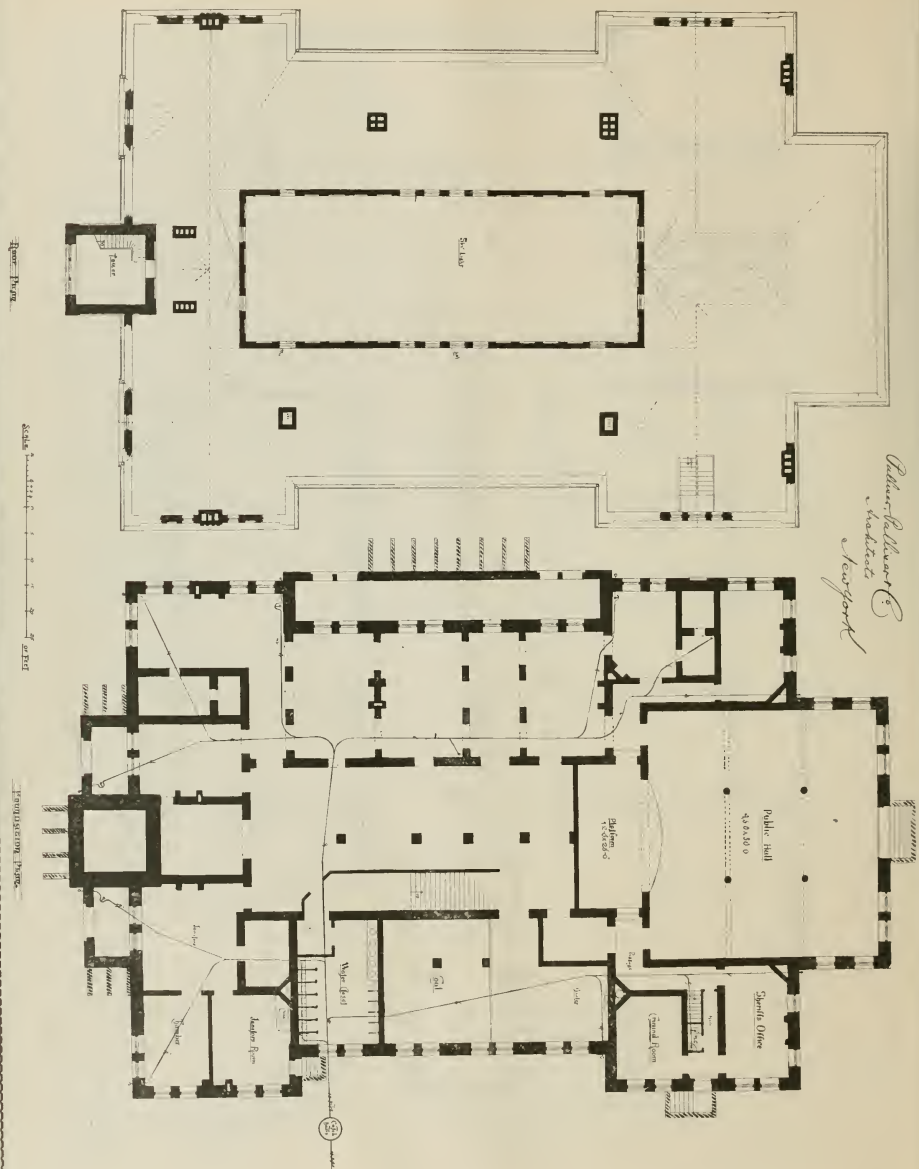
*Palmer, Pillsbury &
Co.
Architects
New York.*

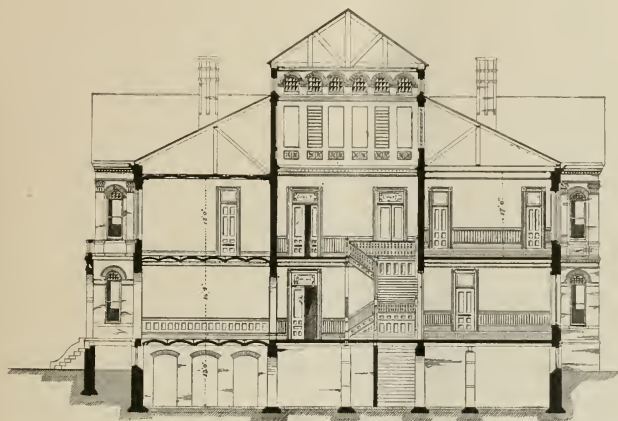


Scale 1" = 10' of Height

View of Front

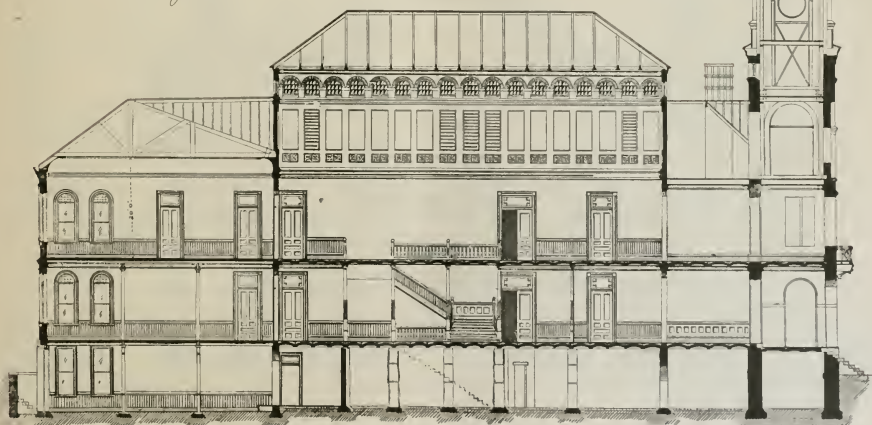






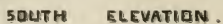
CROSS SECTION

Palliser, Palliser & Co.
Architects
New York



Scale 1" = 10' 0"

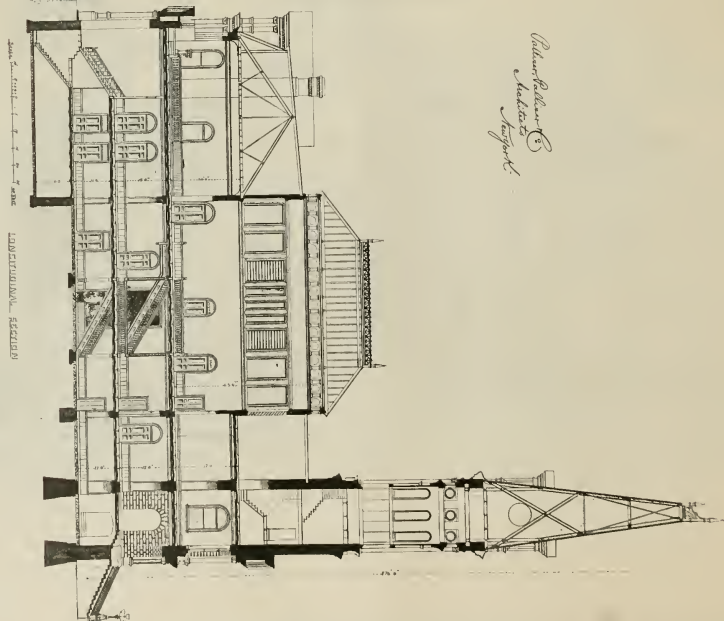
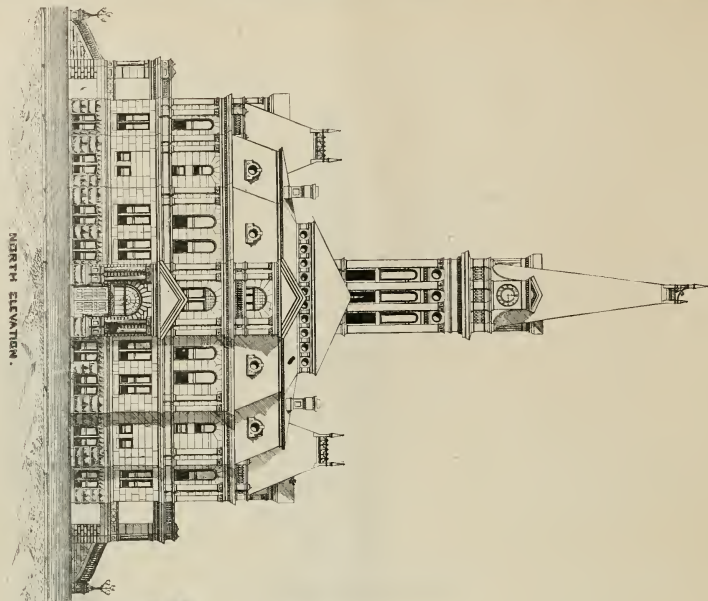
LONGITUDINAL SECTION



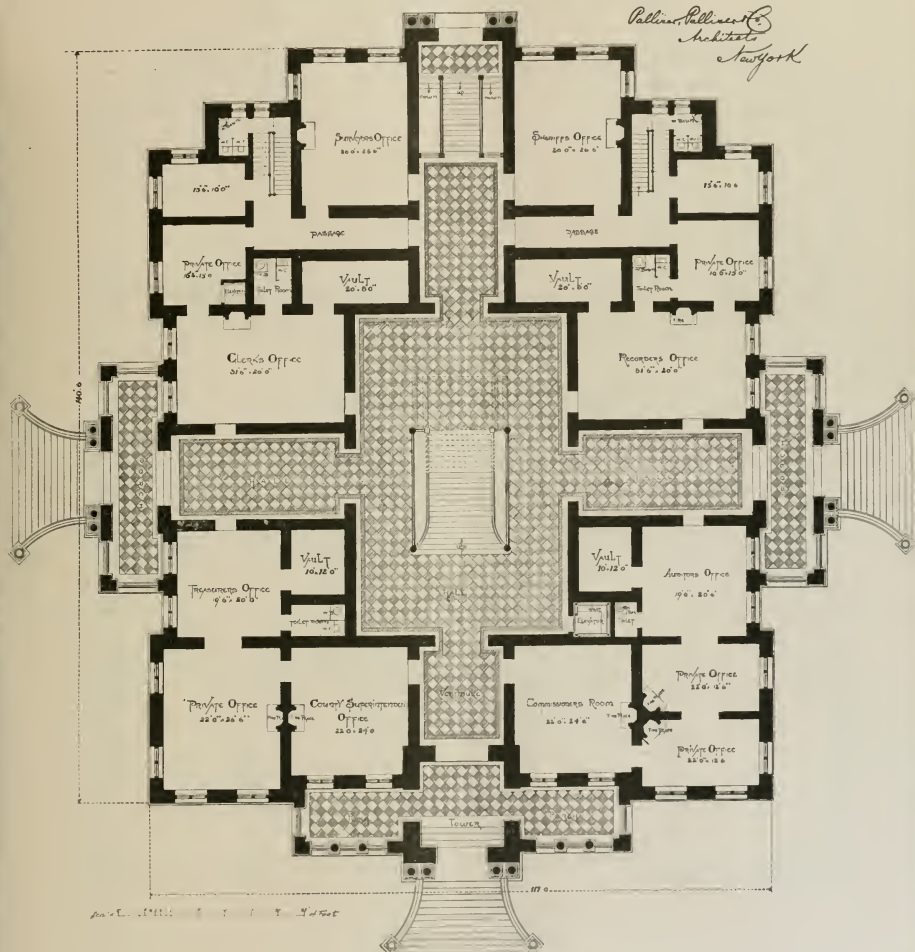
Palliser, Palliser & Co.
Architects
New York



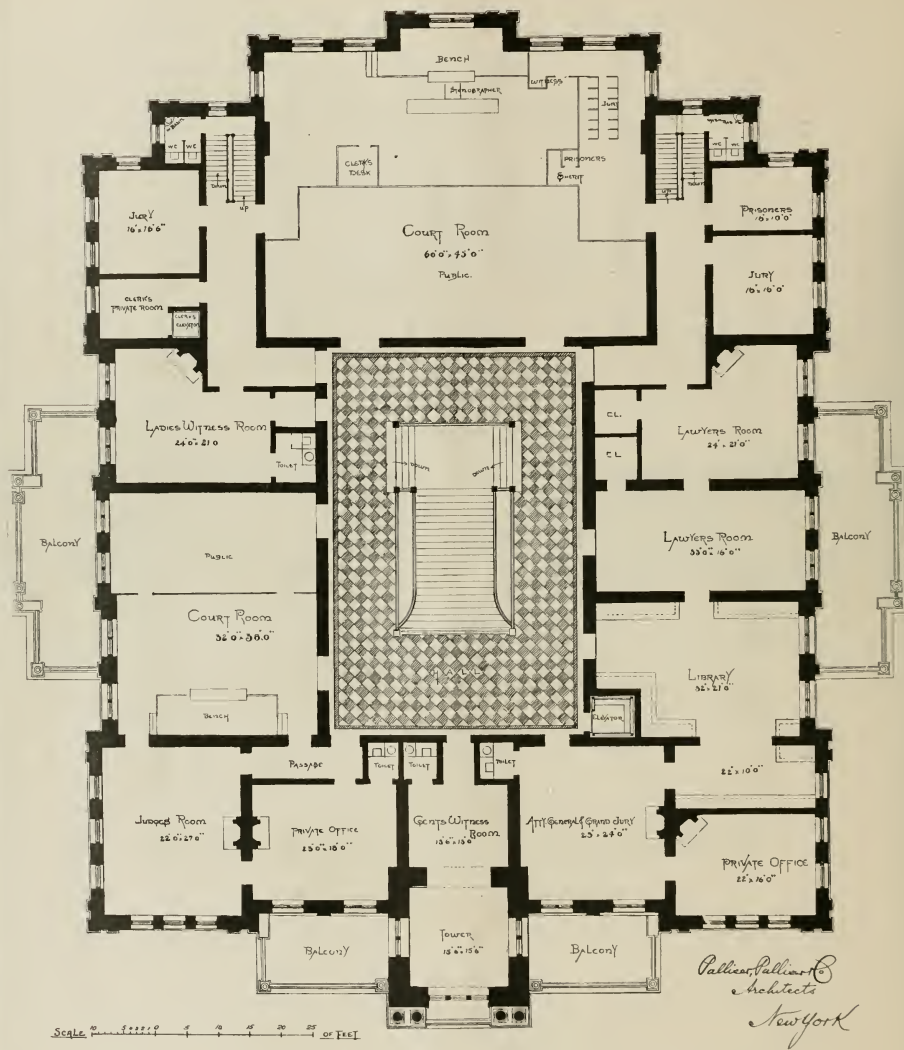
WEST ELEVATION.



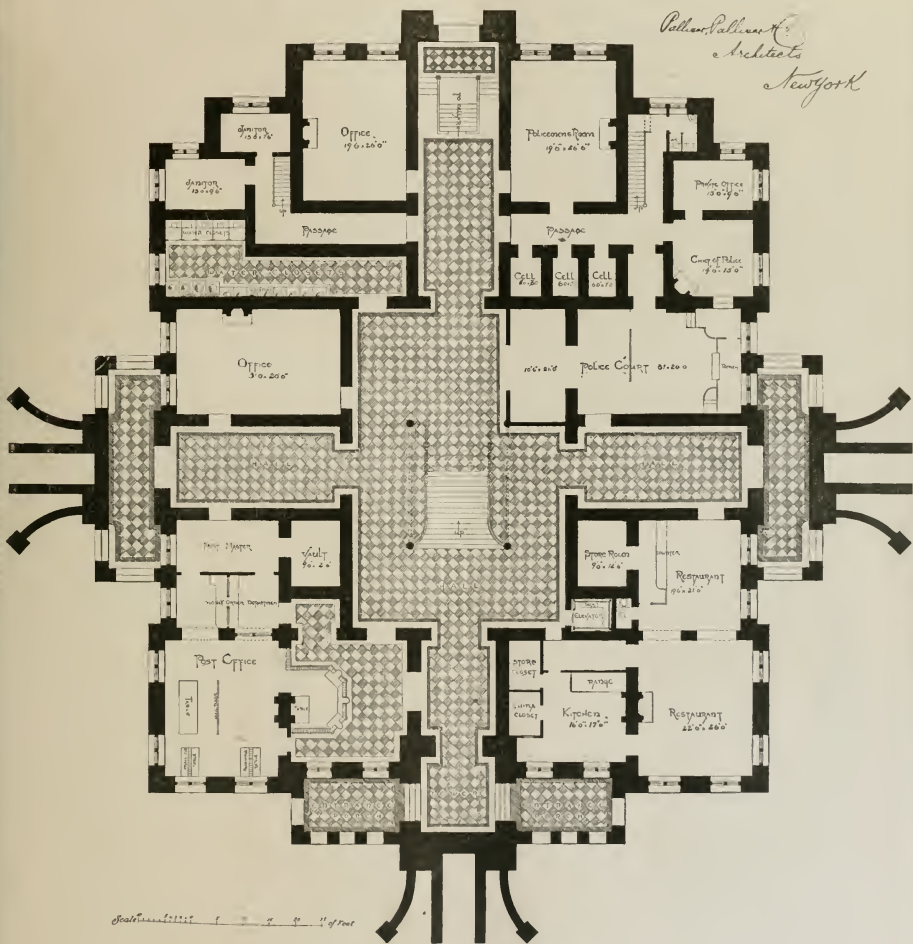
*Pallmer, Pallow & Co.
Architects
New York*



FIRST STORY PLAN



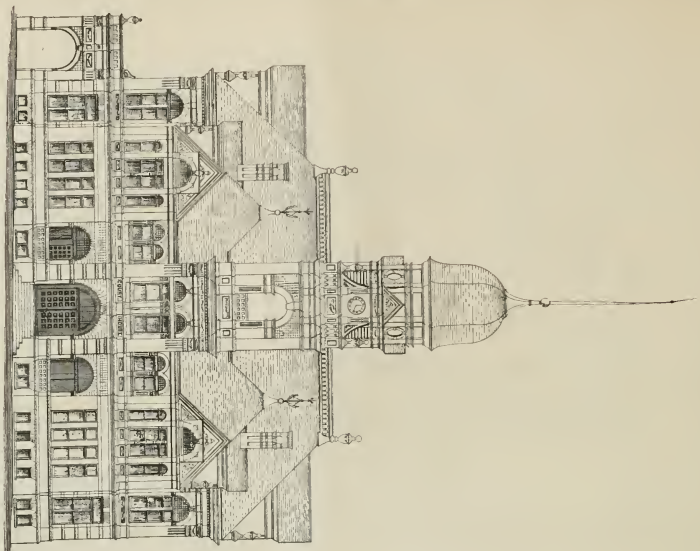
*Palliser, Palliser & Co.
Architects
New York*



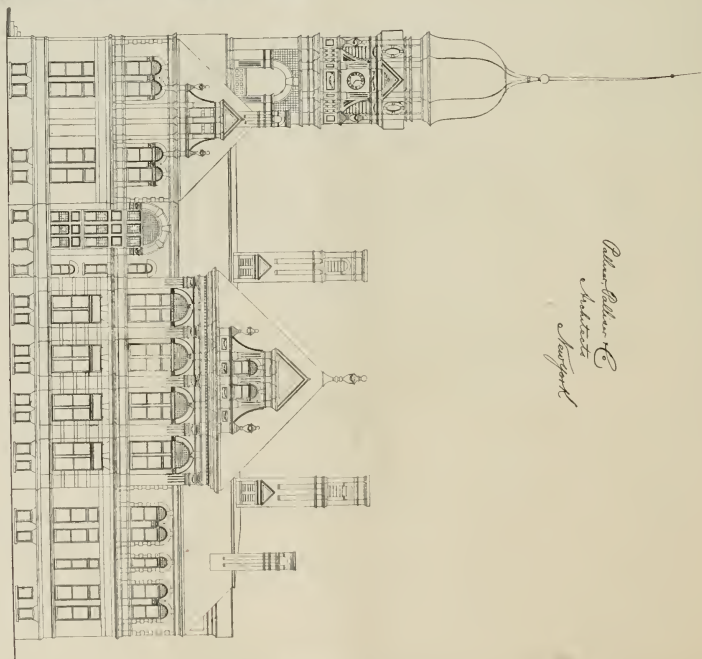
Scale 1/8" = 1'-0"

BASEMENT PLAN

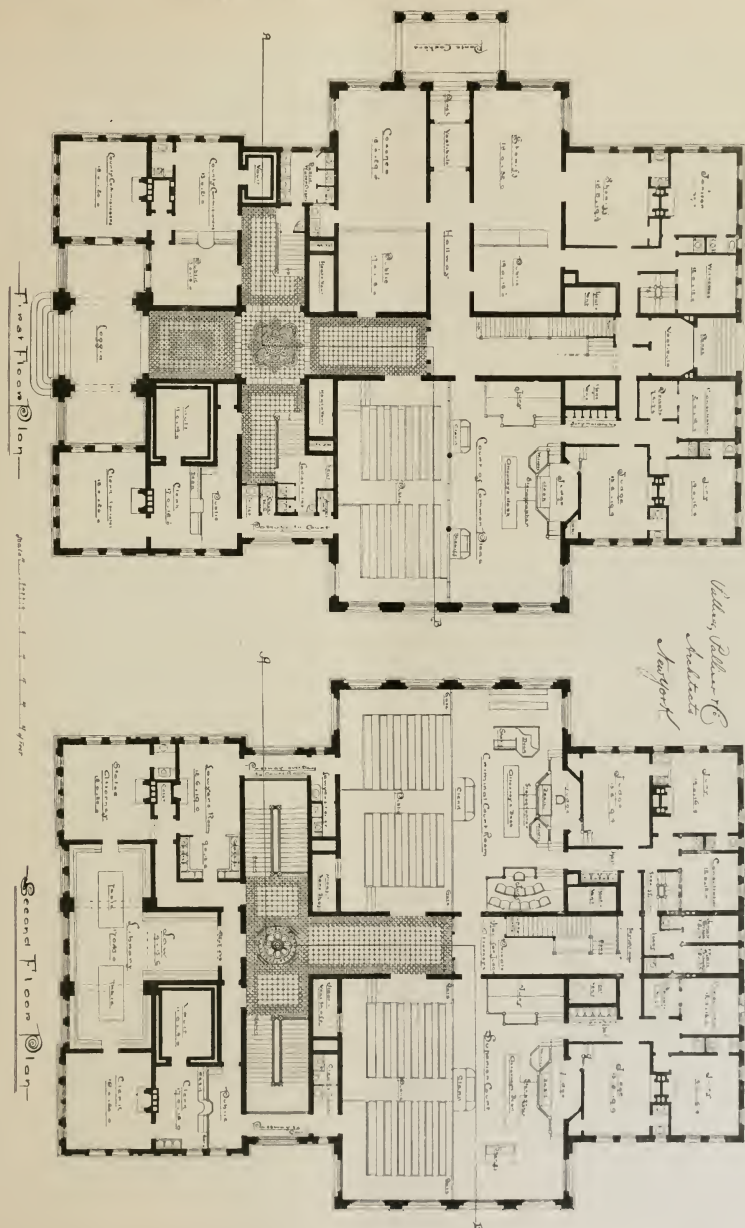
— South Front Elevation —
Scale 1/4" = 1' 0"

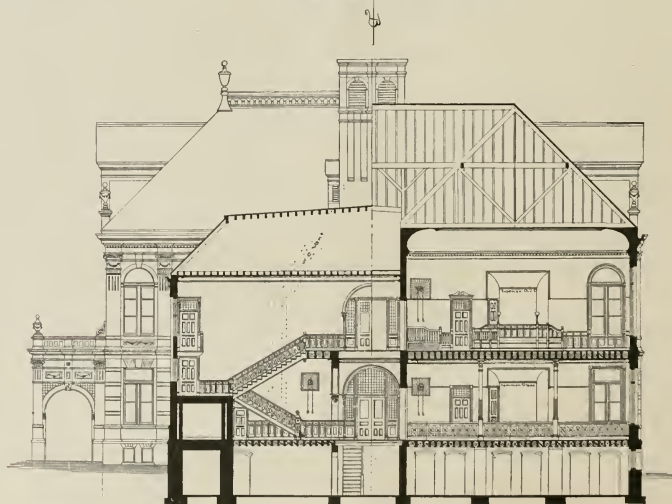
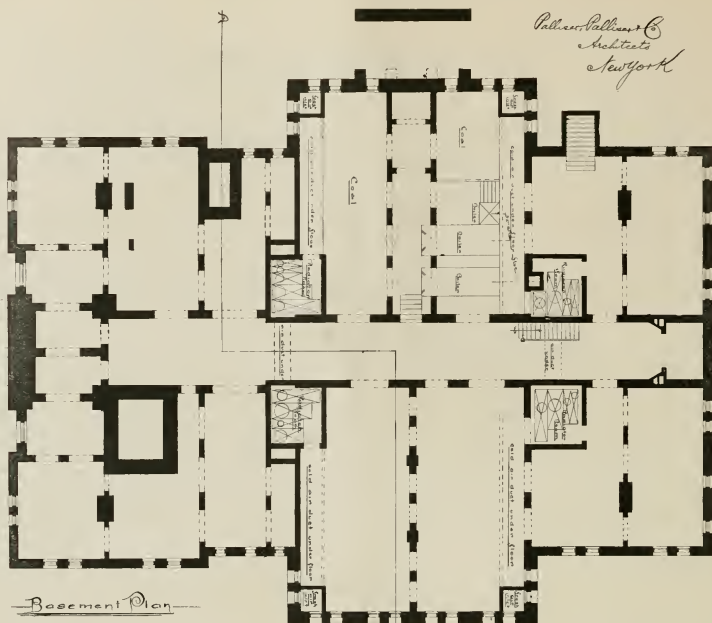


— East Side Elevation —



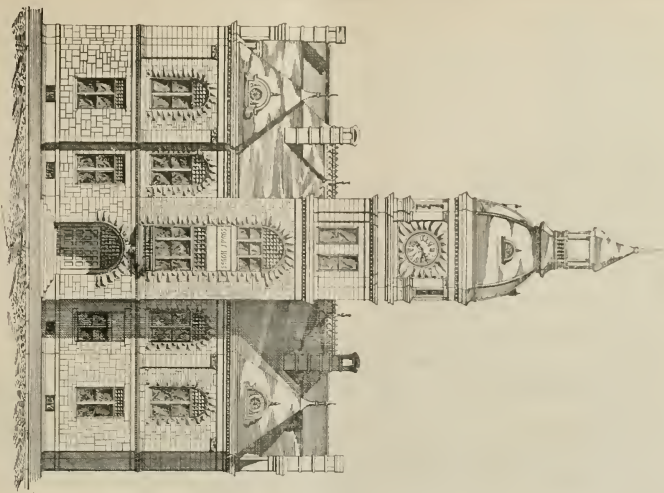
*William Palmer & Co.
Architects
New York*



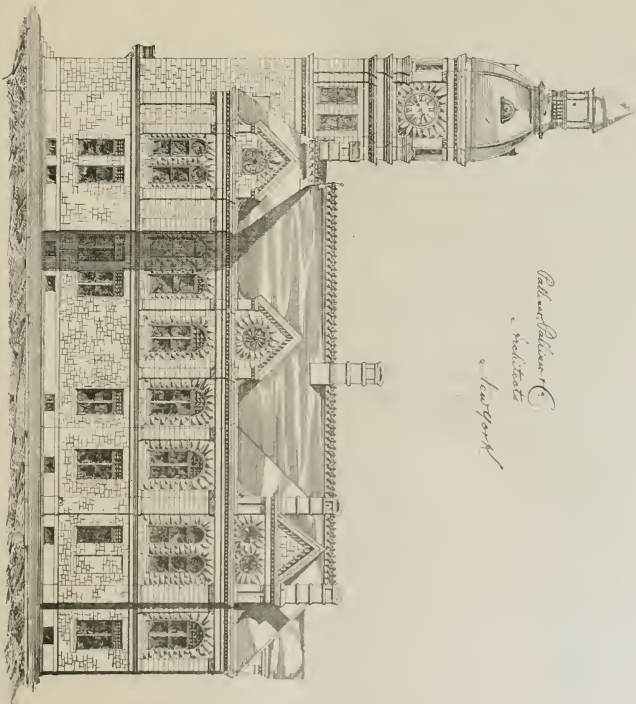


FRONT ELEVATION,

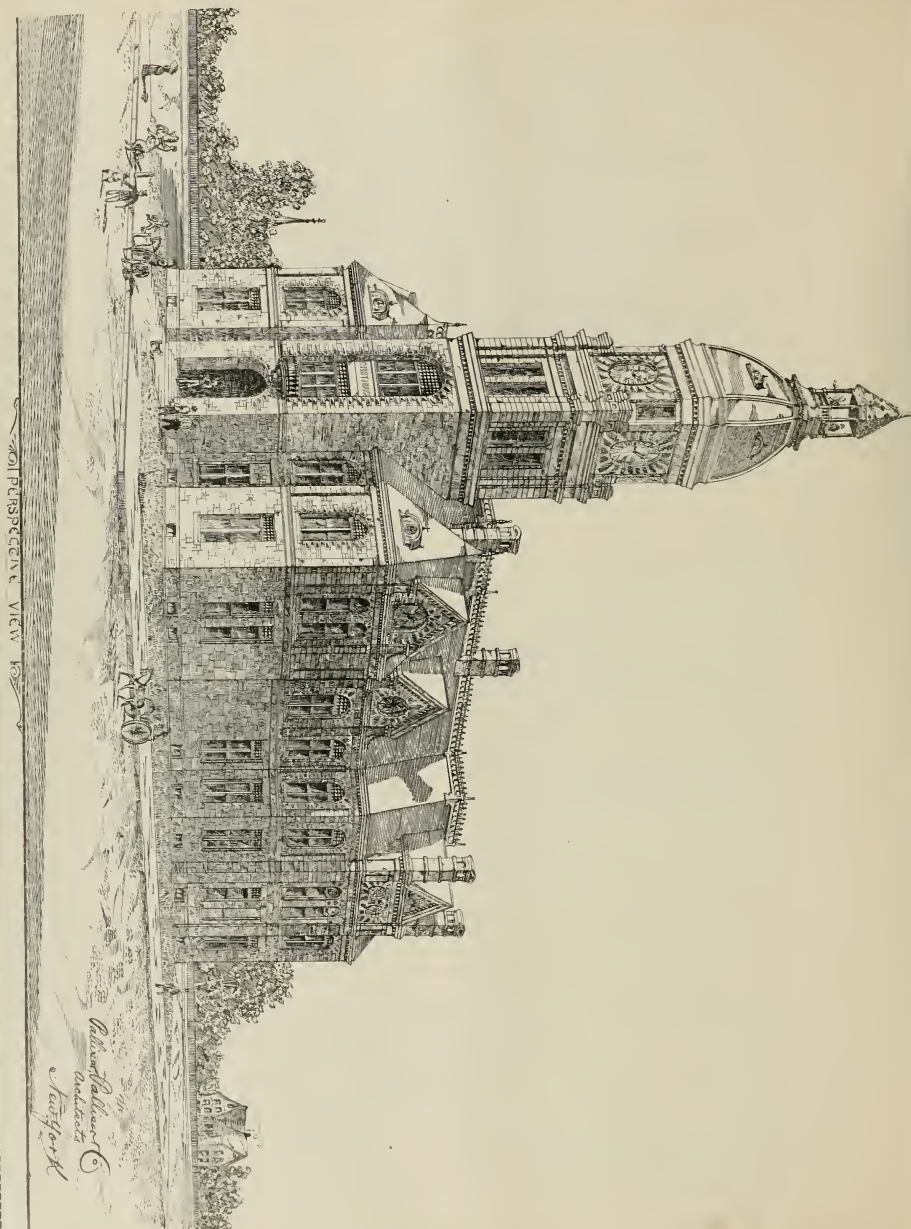
Scale Feet
0 10 20 30 40 50 60 70 80 90 100



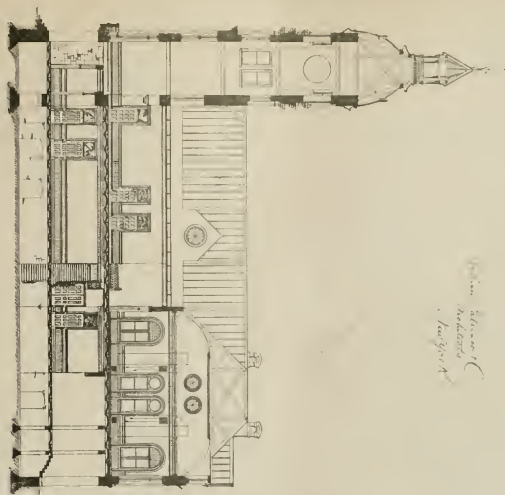
SIDE ELEVATION



*Call and Palmer & Co.
Architects
New York*



EASTWALL SECTION



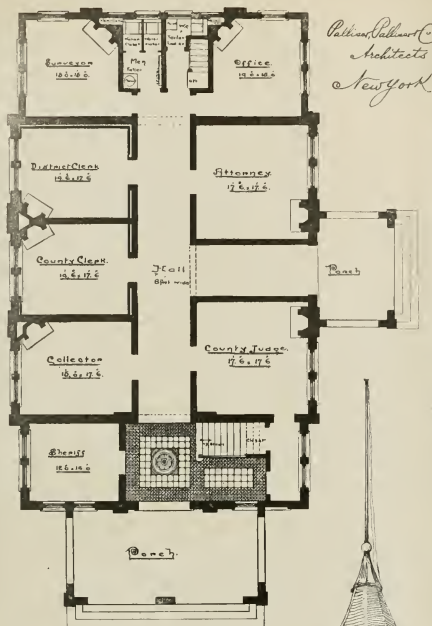
Section of
the
Court House
showing
the
interior
of
the
building



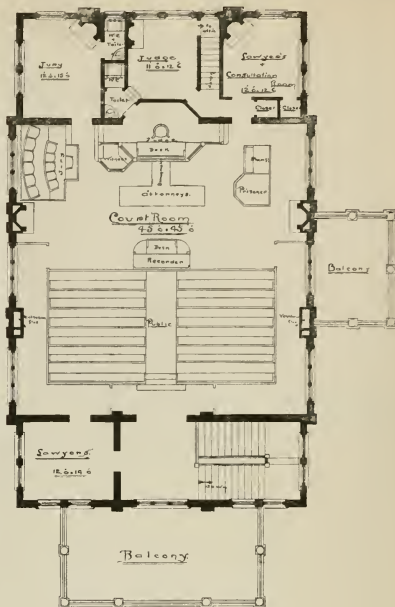
SOUTH WING PLAN



NORTH WING PLAN

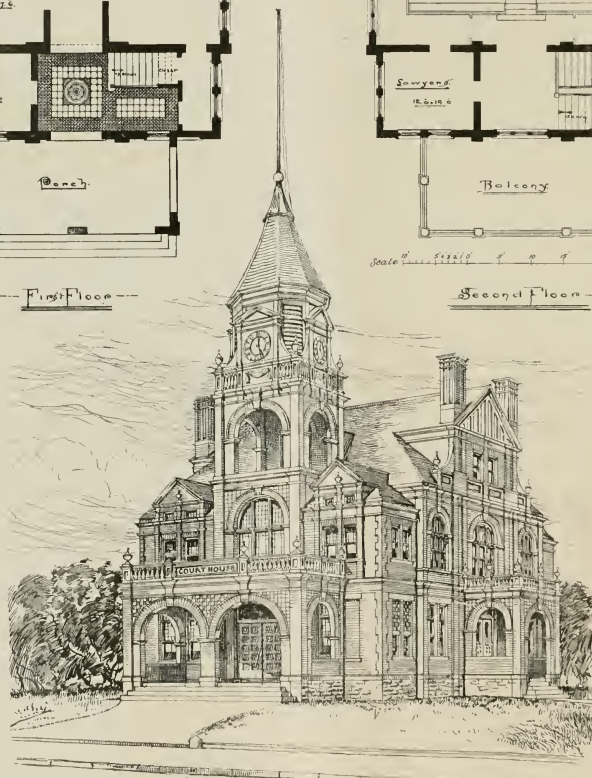


First Floor



Scale 1" = 12' 0"

Second Floor



*Palliser, Palliser & Co.
Architects
New York.*



-- Side Elevation --



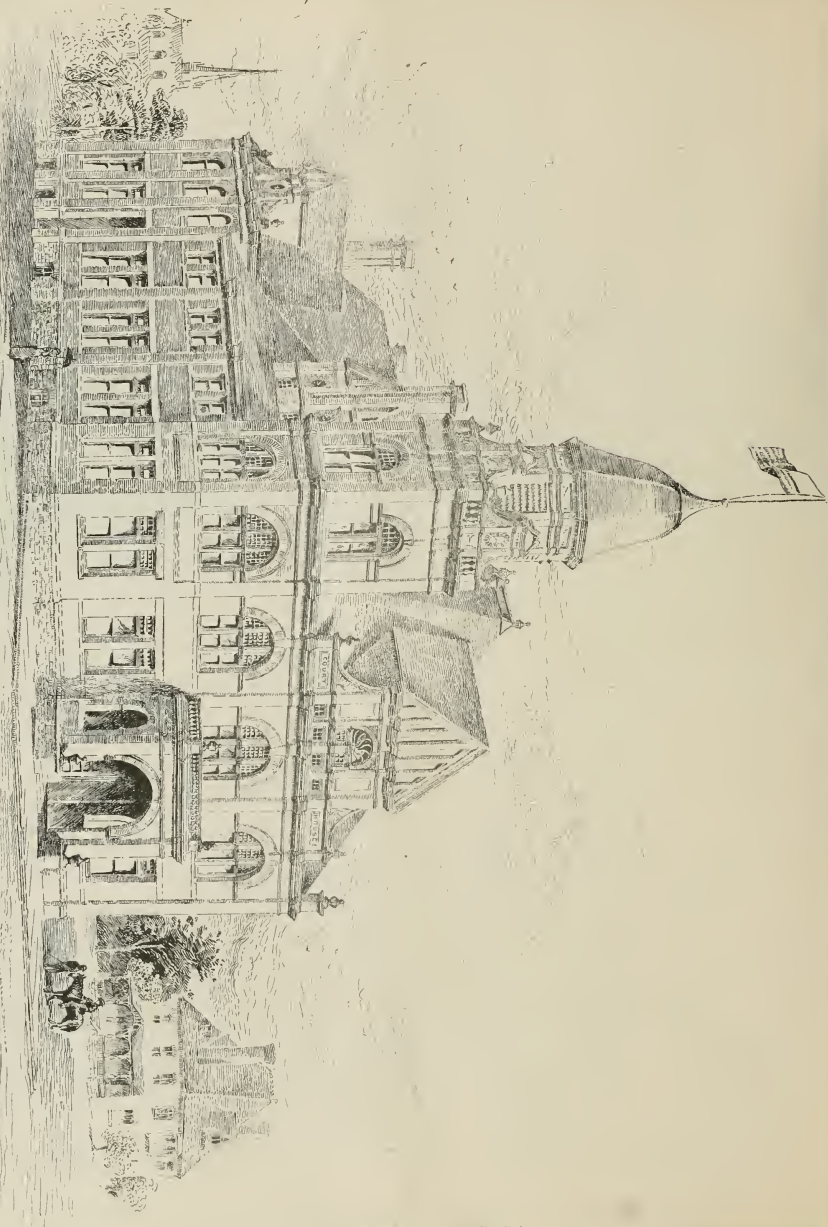
-- West Elevation --



-- Rear Elevation --



-- East Front Elevation --



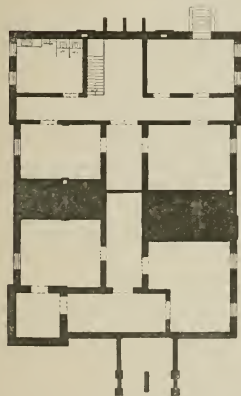
Court House

Arthur Ballman &
Architects
New York.



Front Elevation

Side Elevation



First Floor

Second Floor

Third Floor



Front

Side

Back



First Floor

Second Floor

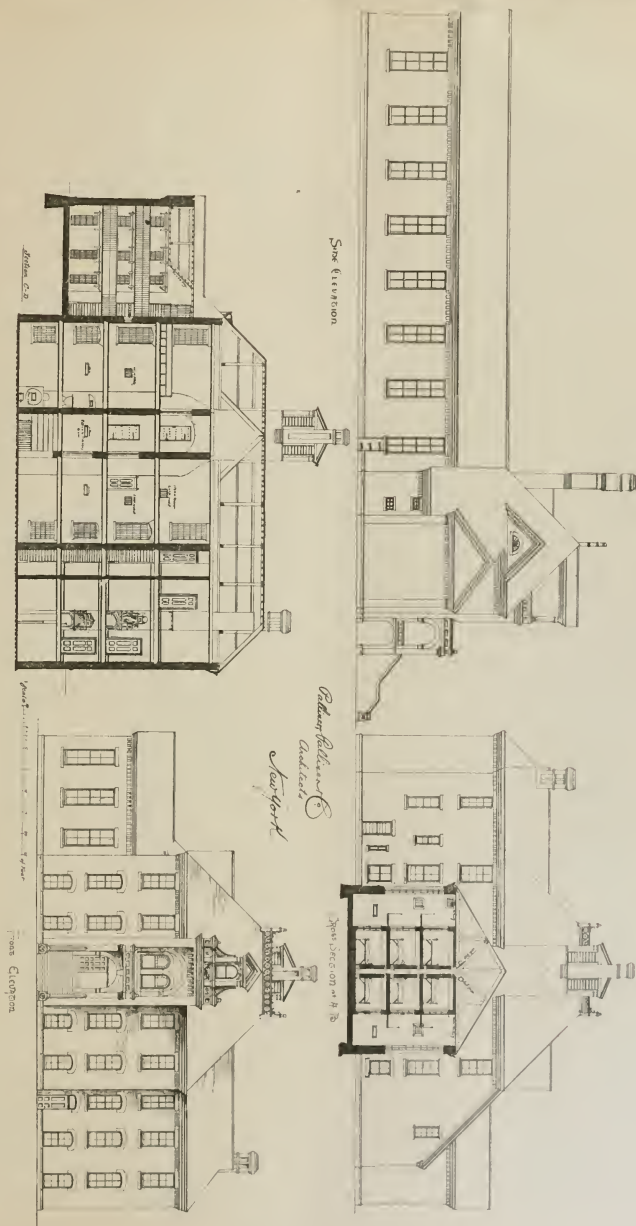
Third Floor



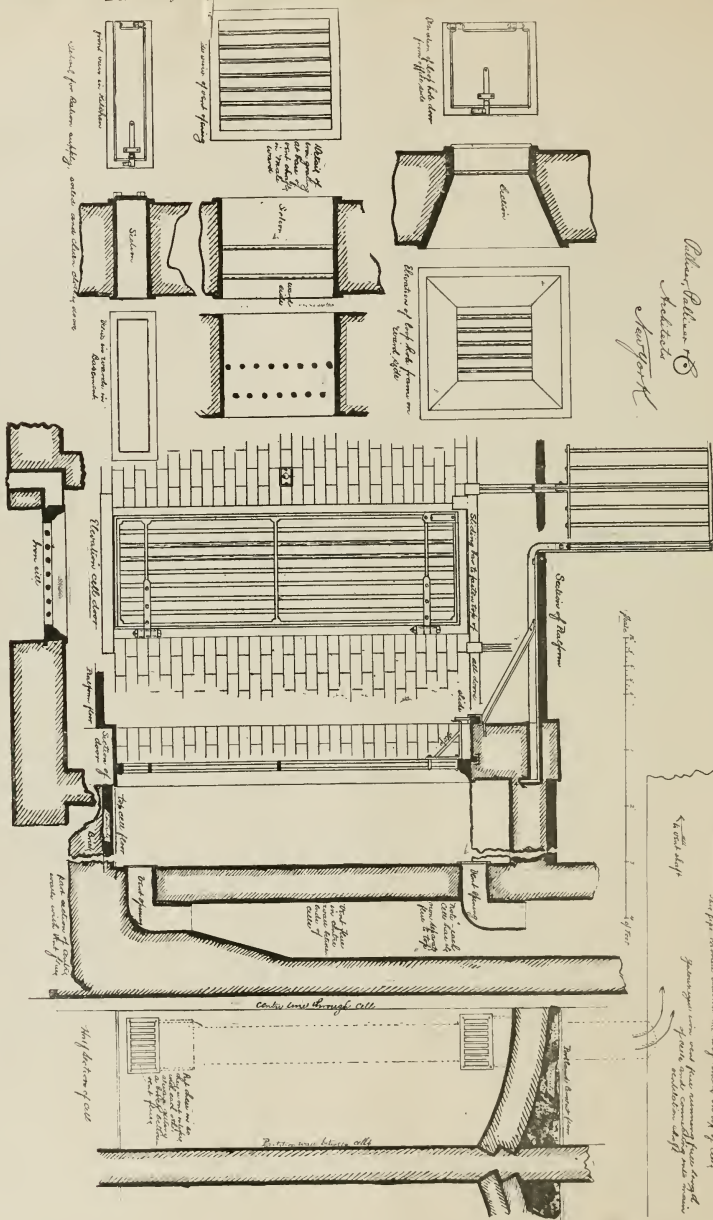
FRONT ELEVATION

SIDE ELEVATION

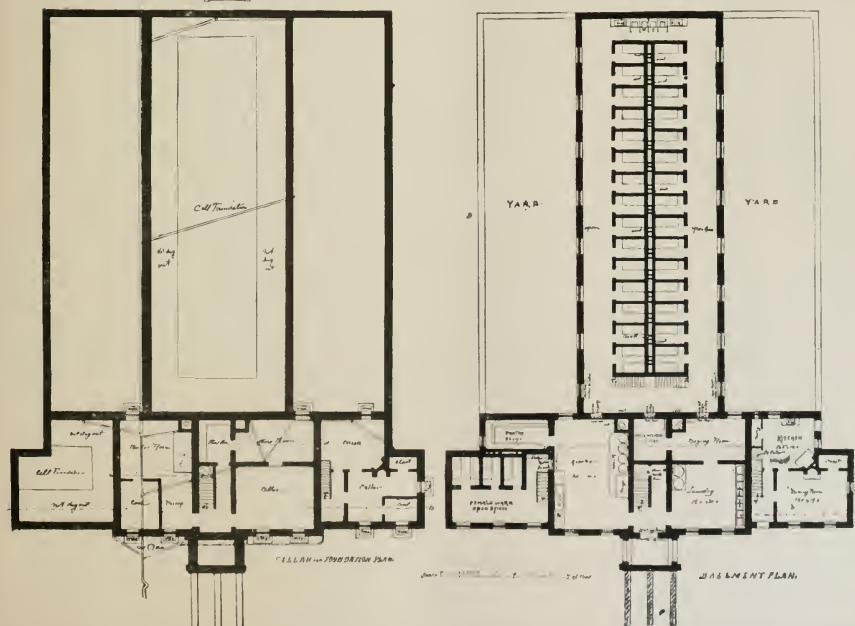
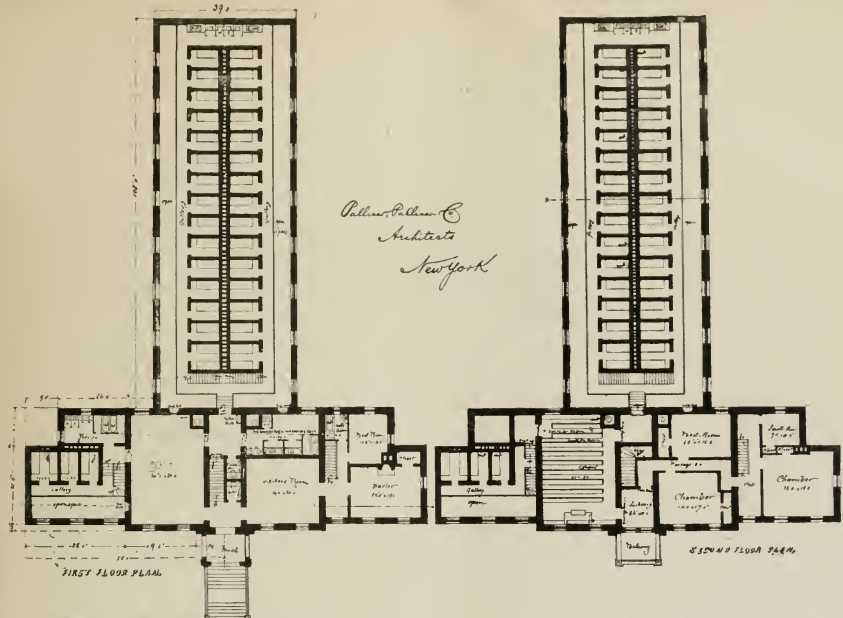


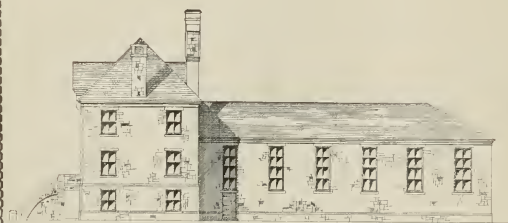


Cellular Prison
 Architects
 Palliser & Co.

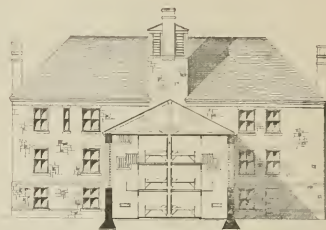


*Ballou, Ballou &
Architects
New York*



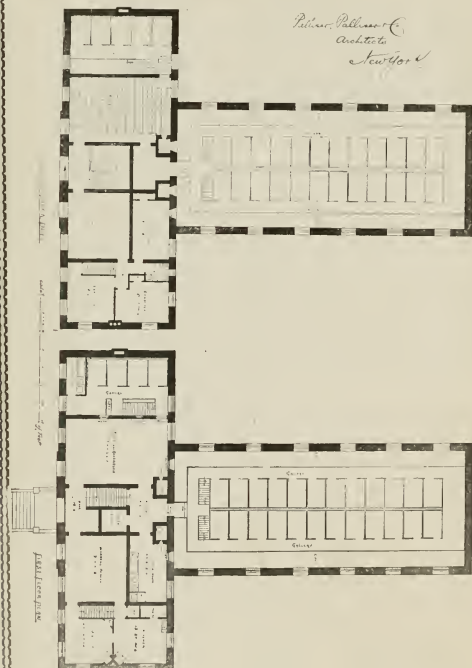


Elev. G. E. E. E.

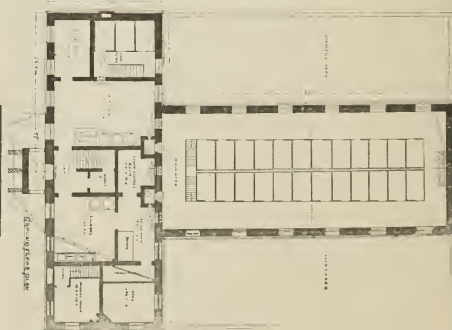


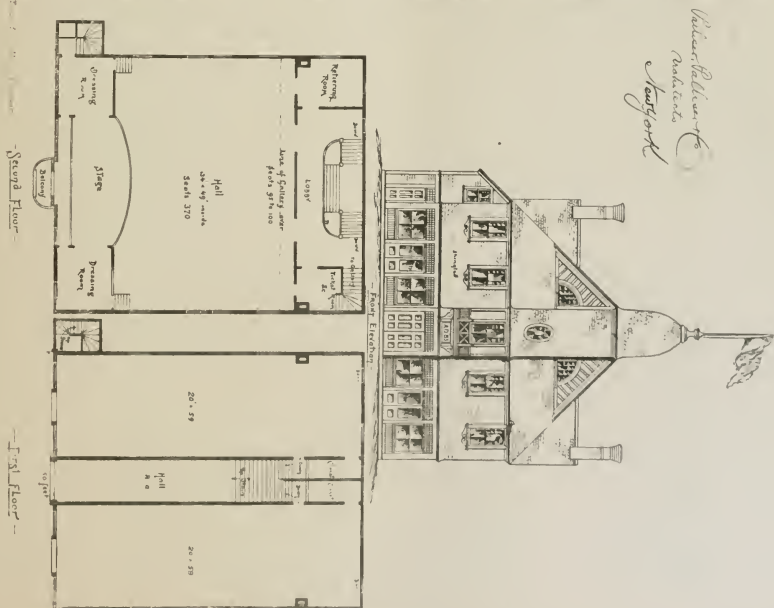
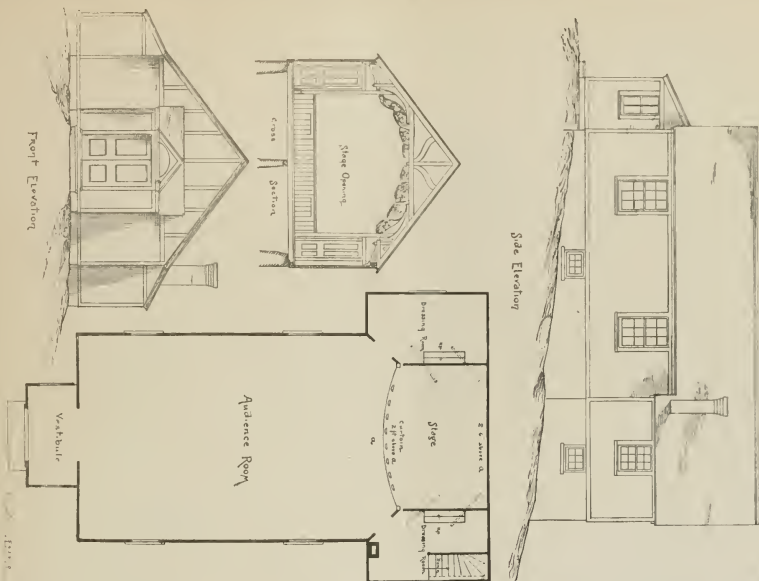
Elev. S. E. E. E.

*Palmer, P. & Co.
Architects
New York*



Elev. N. E. E. E.



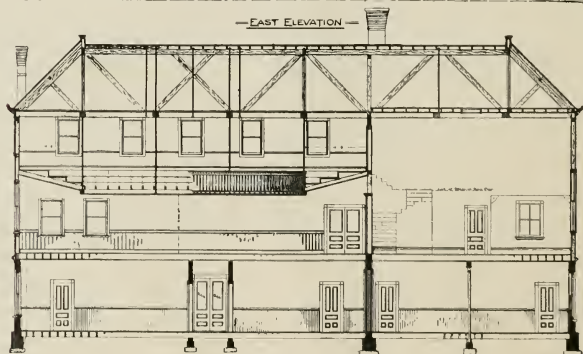




— FRONT ELEVATION —

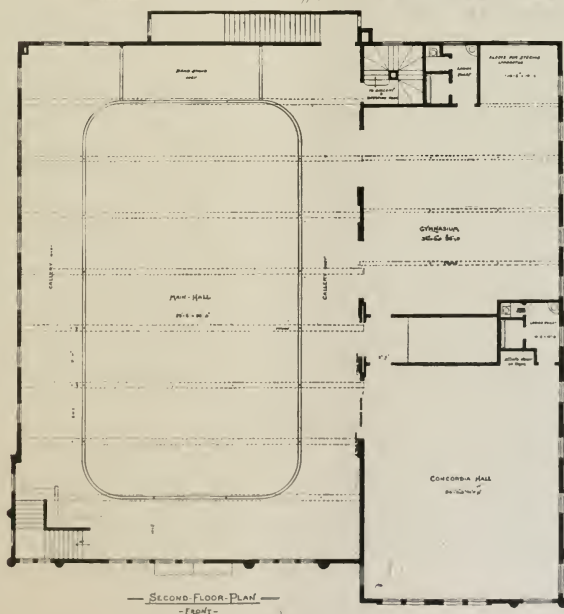
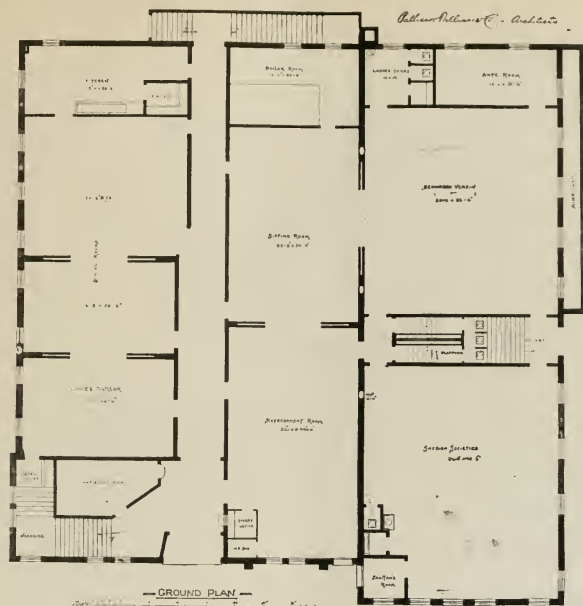


— EAST ELEVATION —



— TRANSVERSE SECTION —

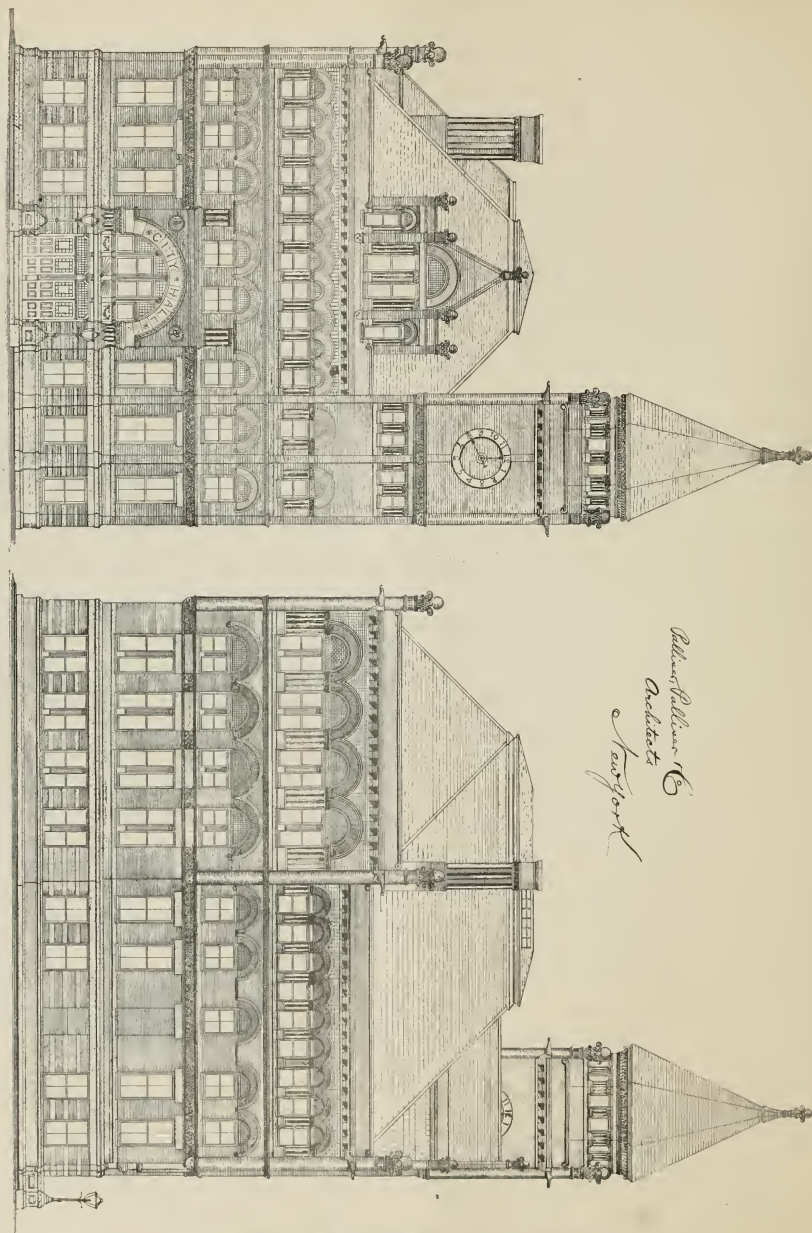
Arthur H. H. & C. Architects



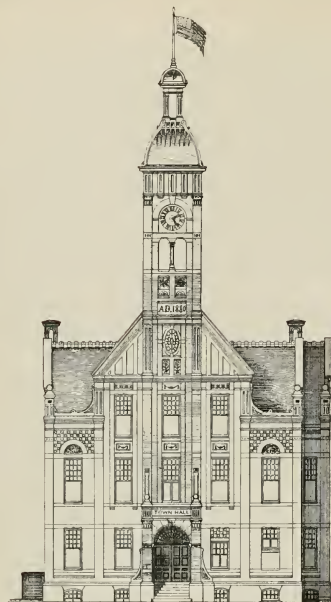
Front Elevation

Scale of Feet
 0 10 20 30 40 50 60 70 80 90 100

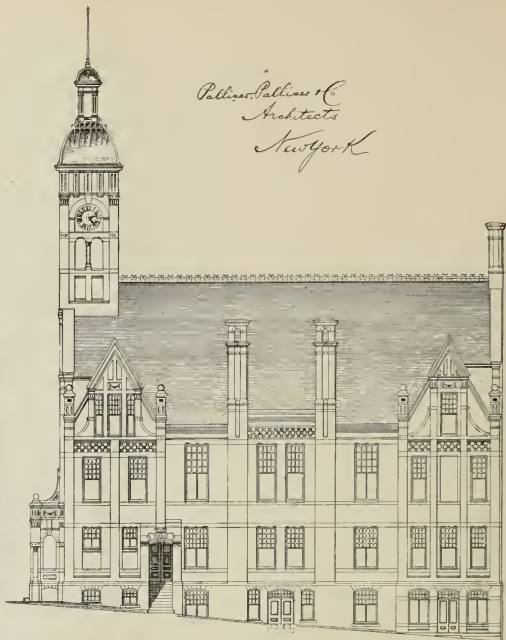
Side Elevation



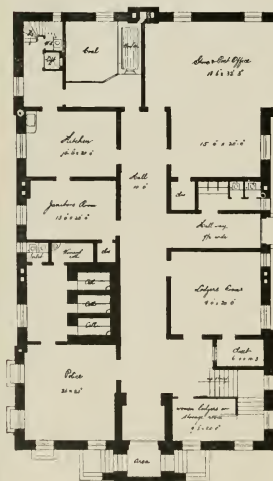
Palmer, Paller & Co.
 Architects
 New York



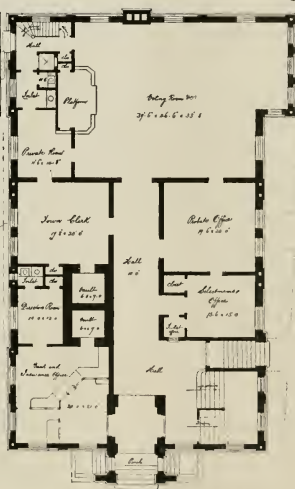
FRONT ELEVATION



SIDE ELEVATION



BASEMENT PLAN

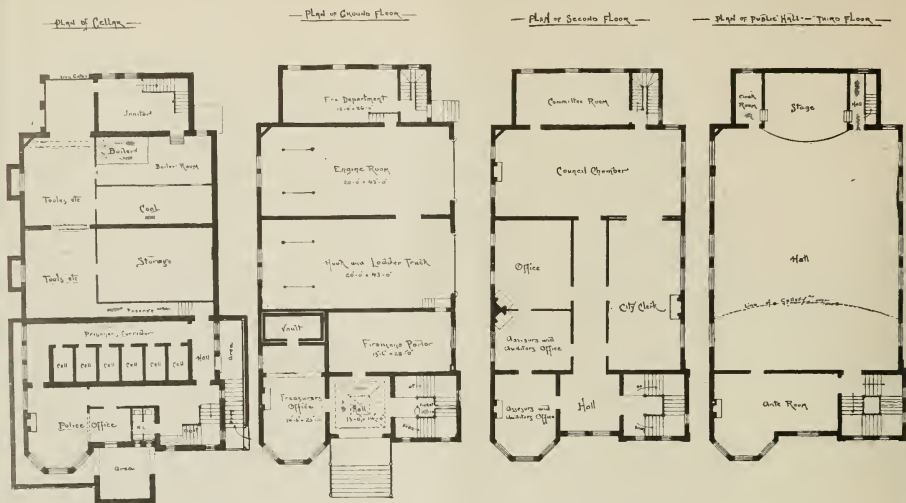


FIRST STORY PLAN

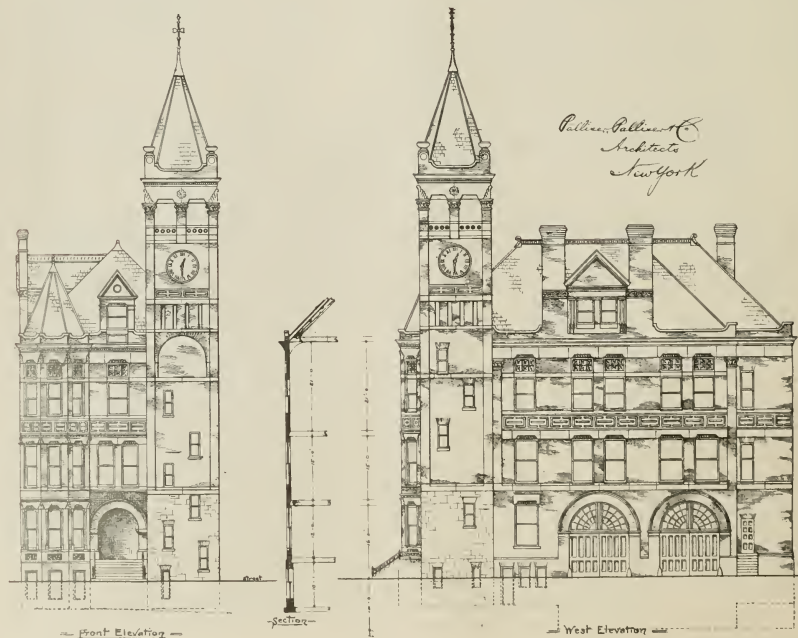


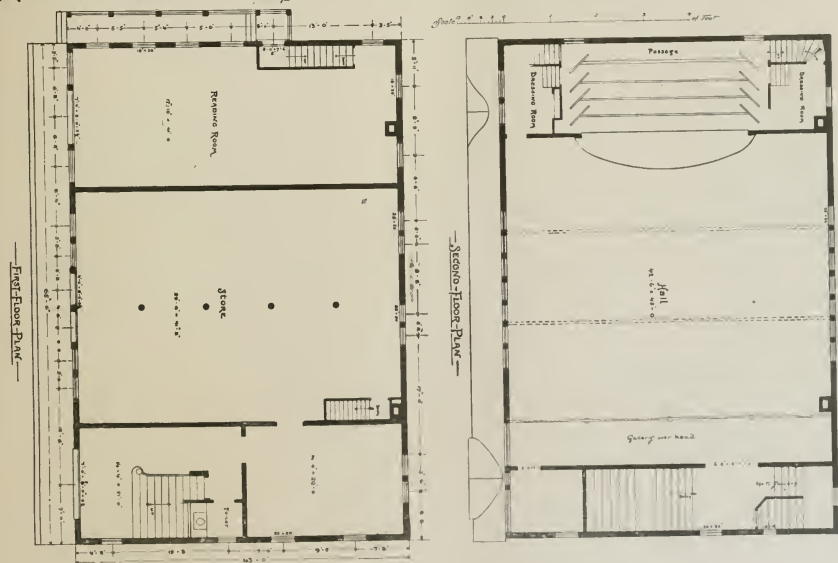
SECOND STORY PLAN





Scale 1/8" = 1'-0"





*Adrian Palliser & Co.
Architects
New York*

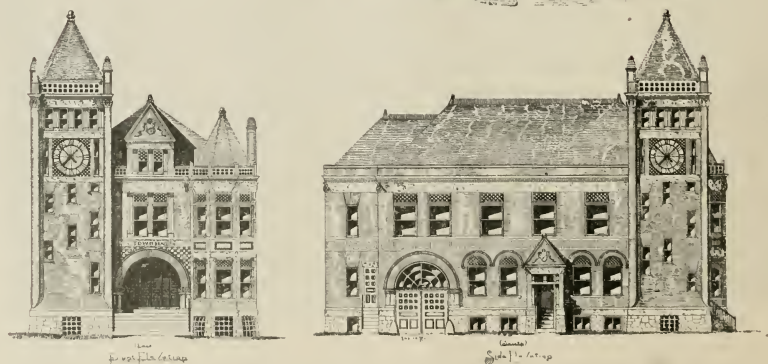
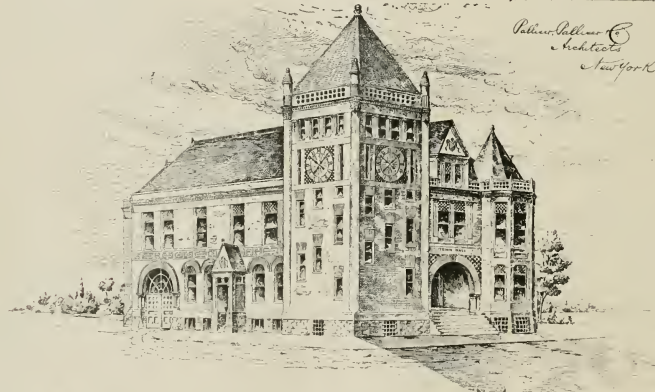
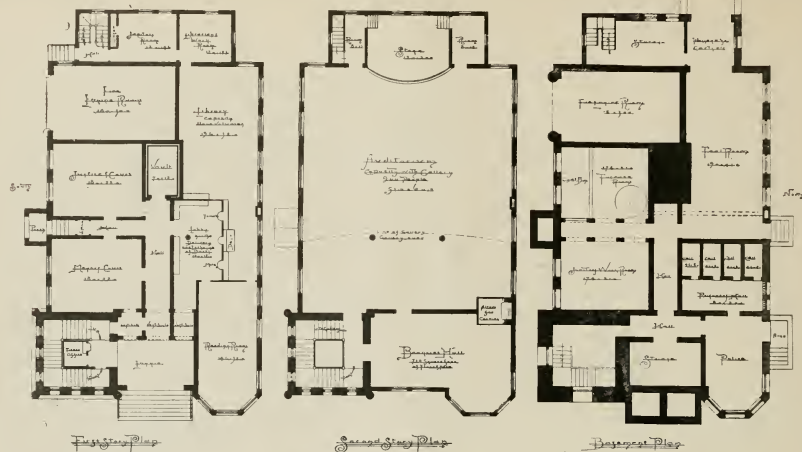
Front Elevation

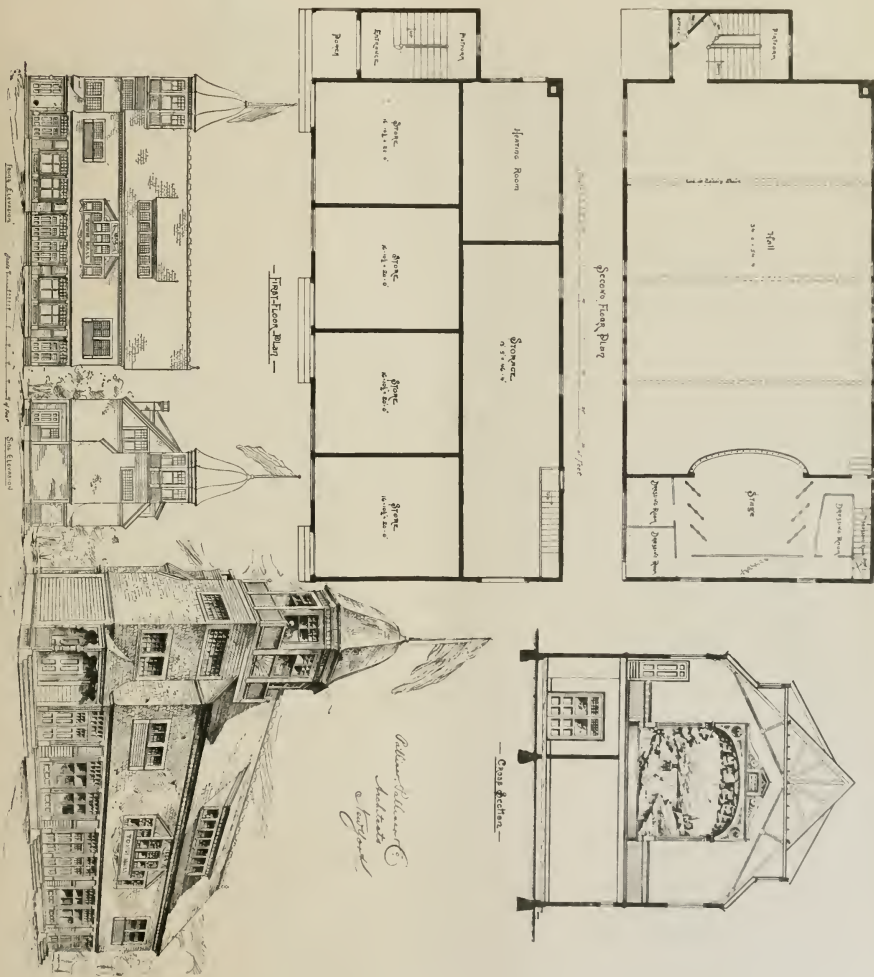
From N. E. corner of lot

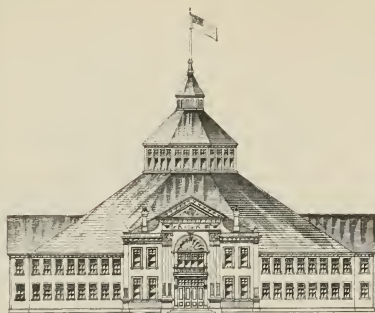
1/2 inch

Side Elevation





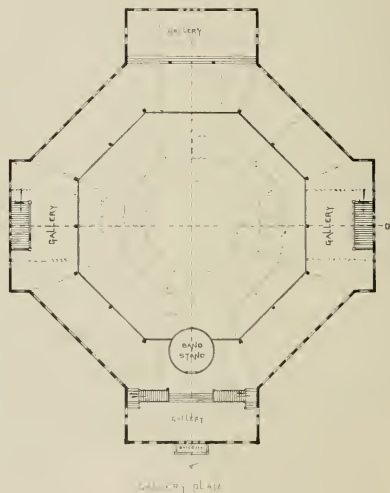
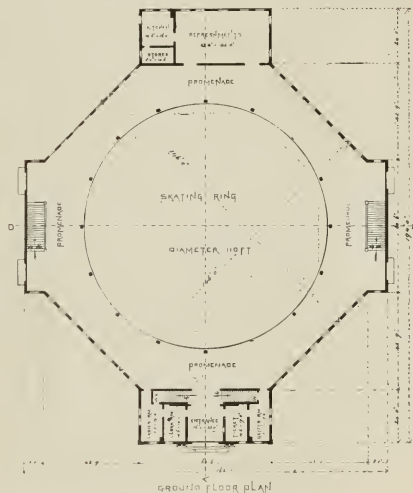




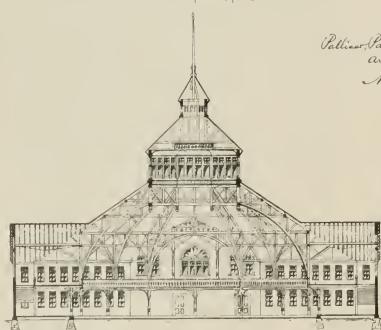
FRONT ELEVATION



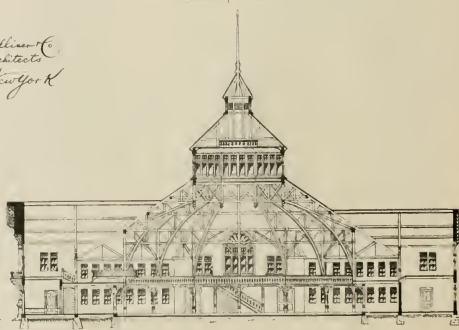
SIDE ELEVATION



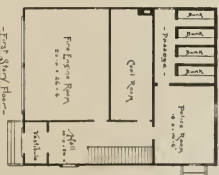
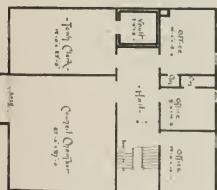
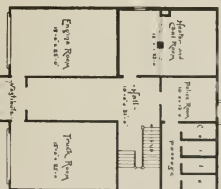
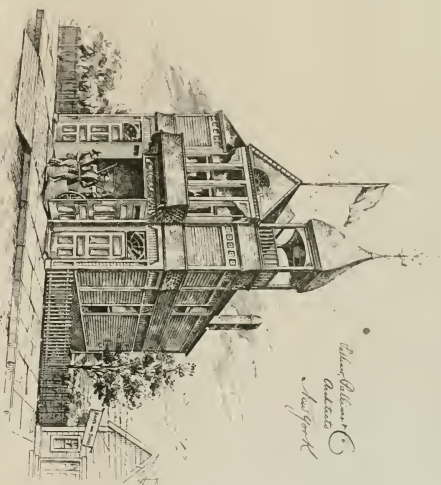
*Palliser-Palliser &
Architects
New York*

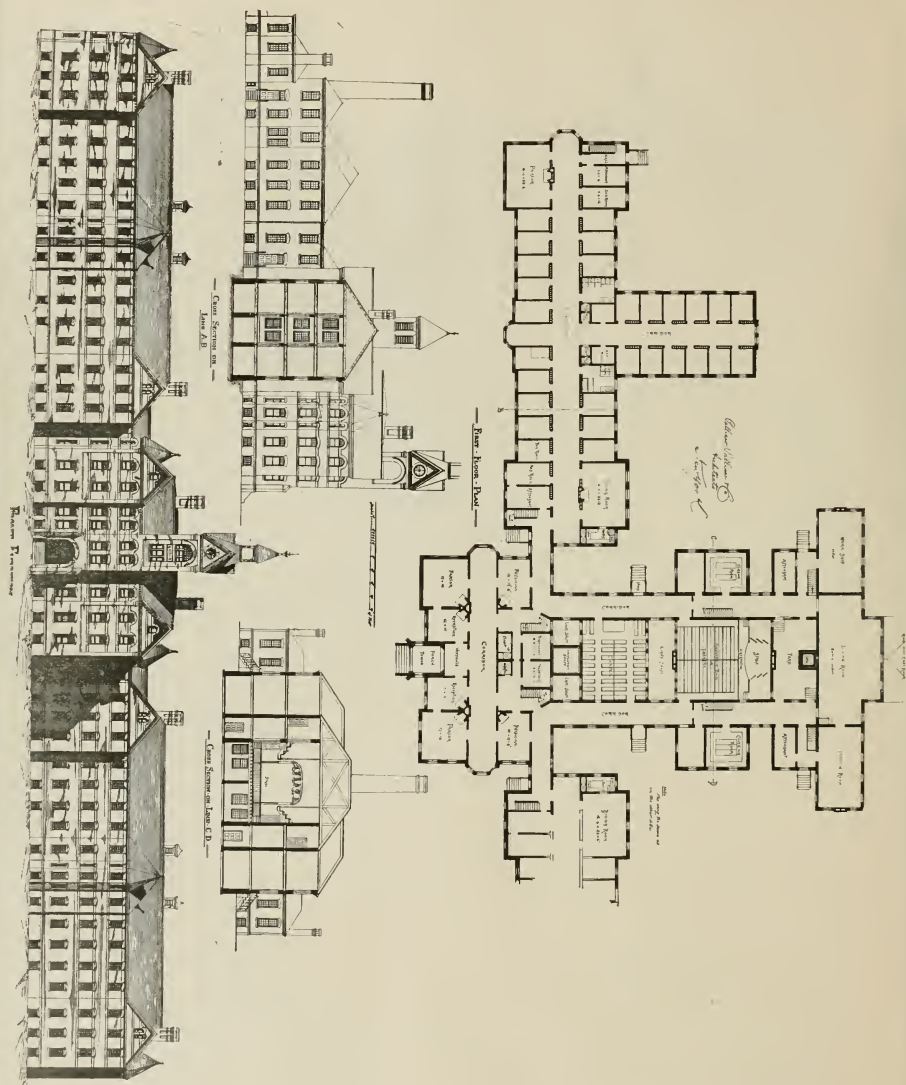


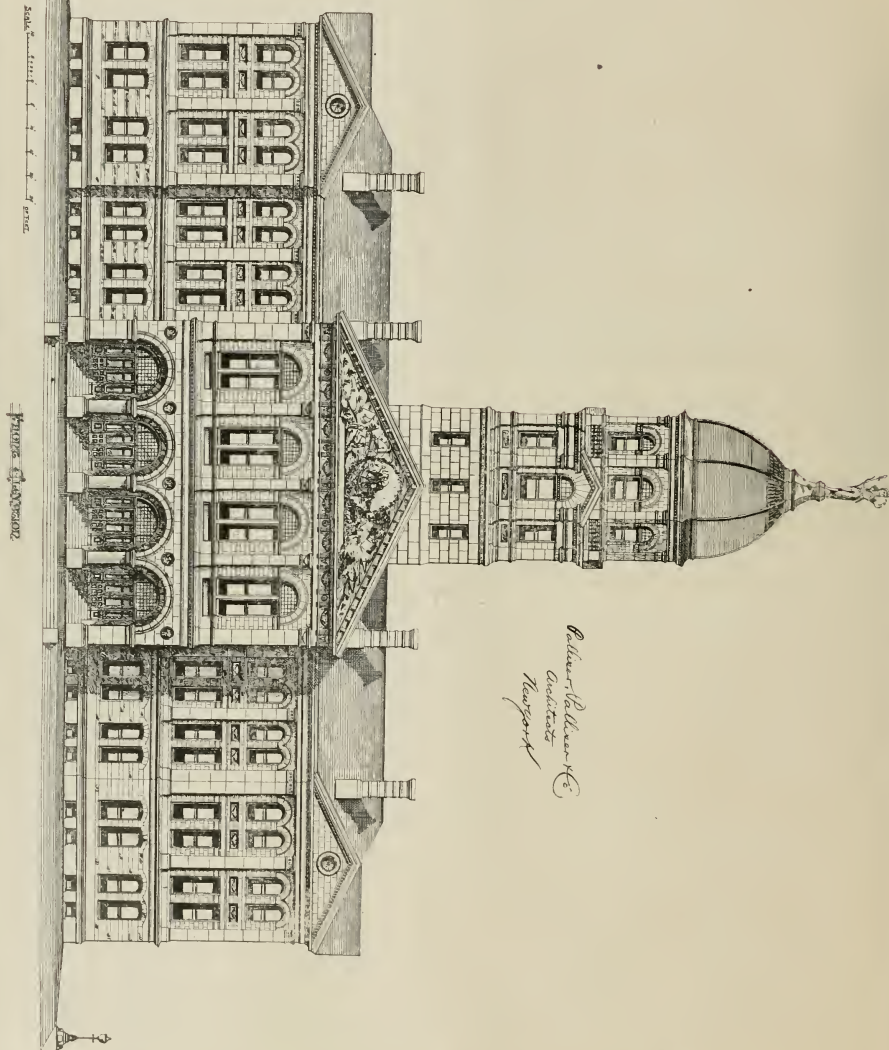
TRANSVERSE SECTION AT A-B



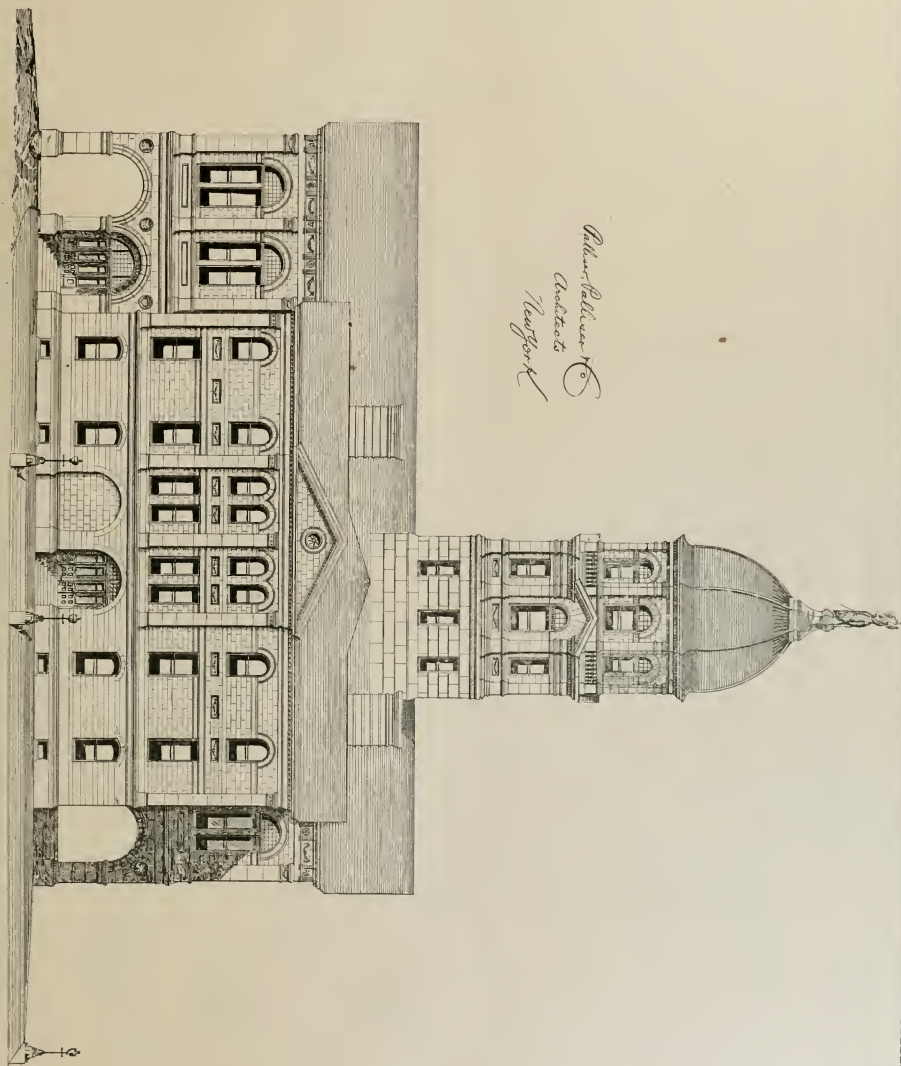
LONGITUDINAL SECTION AT C-D







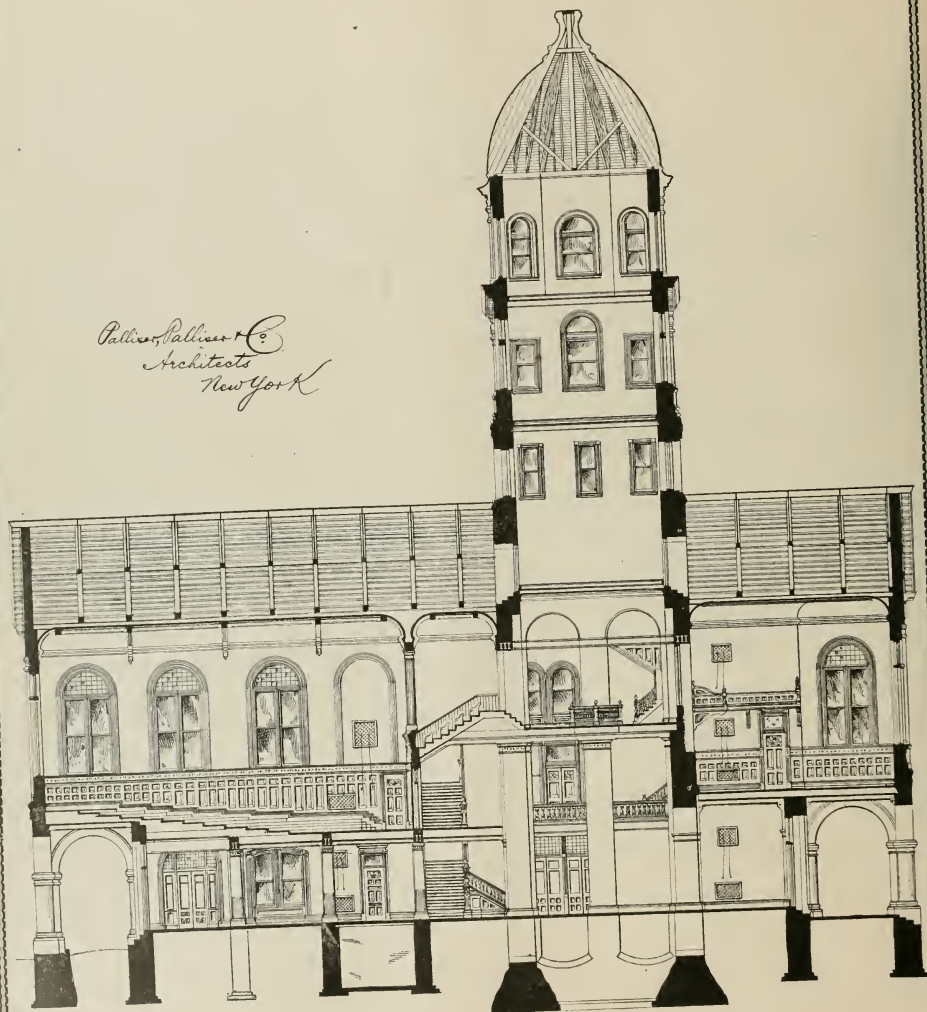
*Palliser-Palliser & Co.
Architects
New York*



Scale 1/4 inch = 1 foot

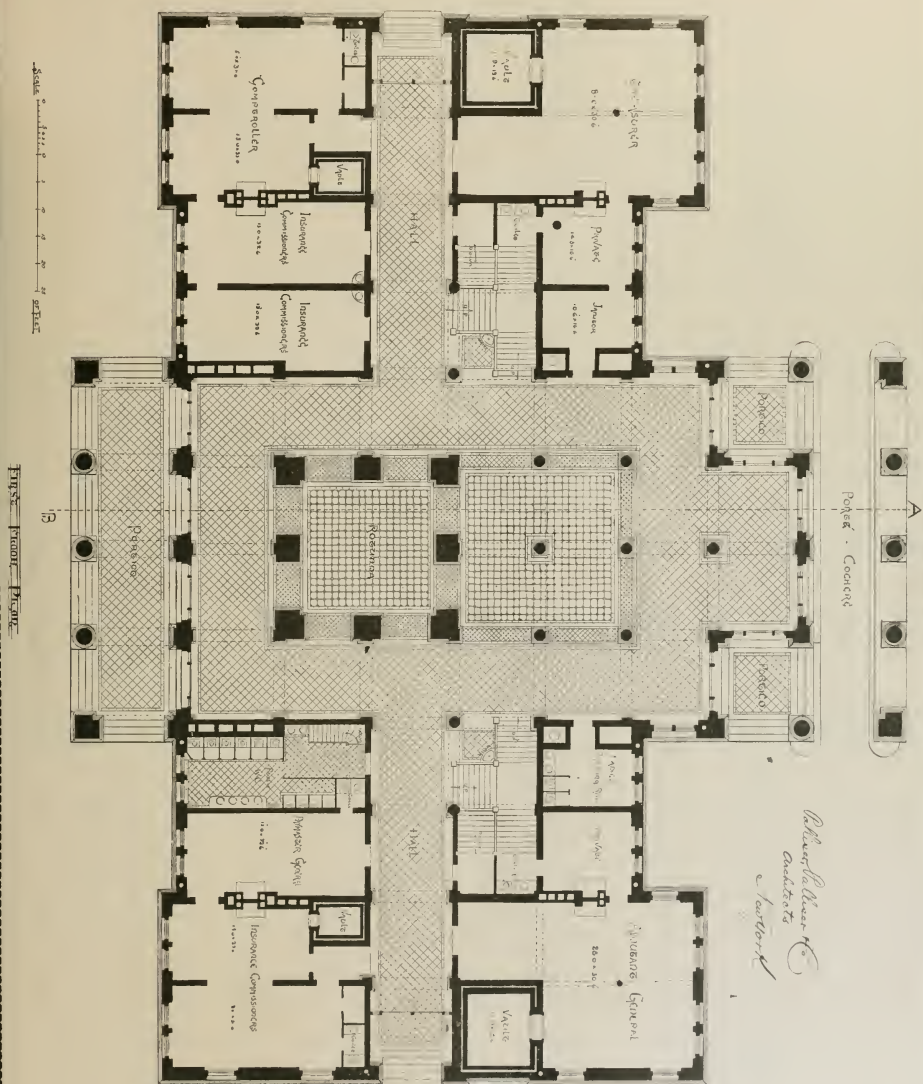
Side Elevation

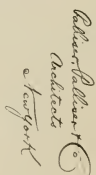
Palliser, Palliser & Co.
Architects
New York

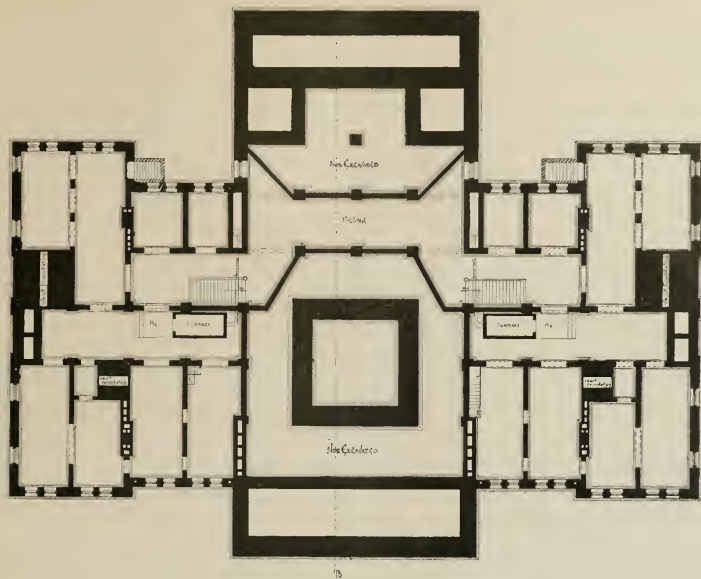


Scale 1" = 10' 0" of Feet

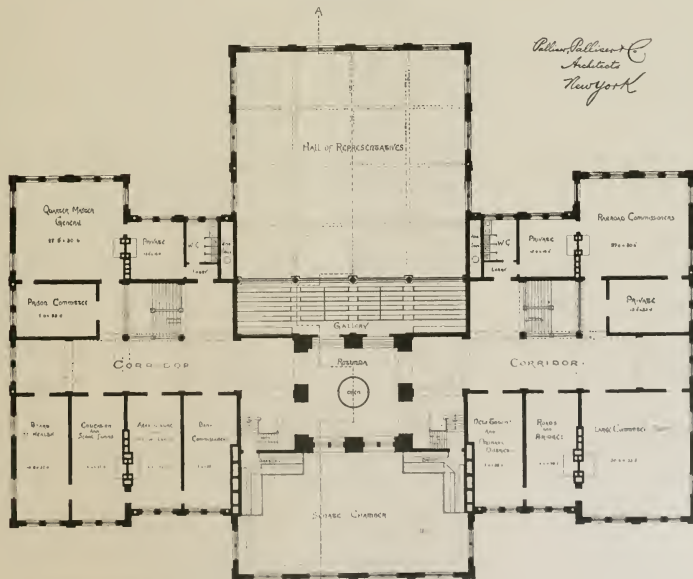
Section through AB



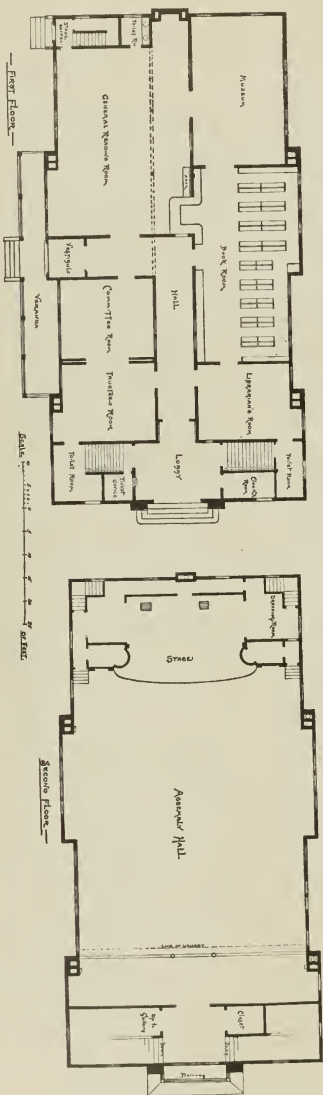
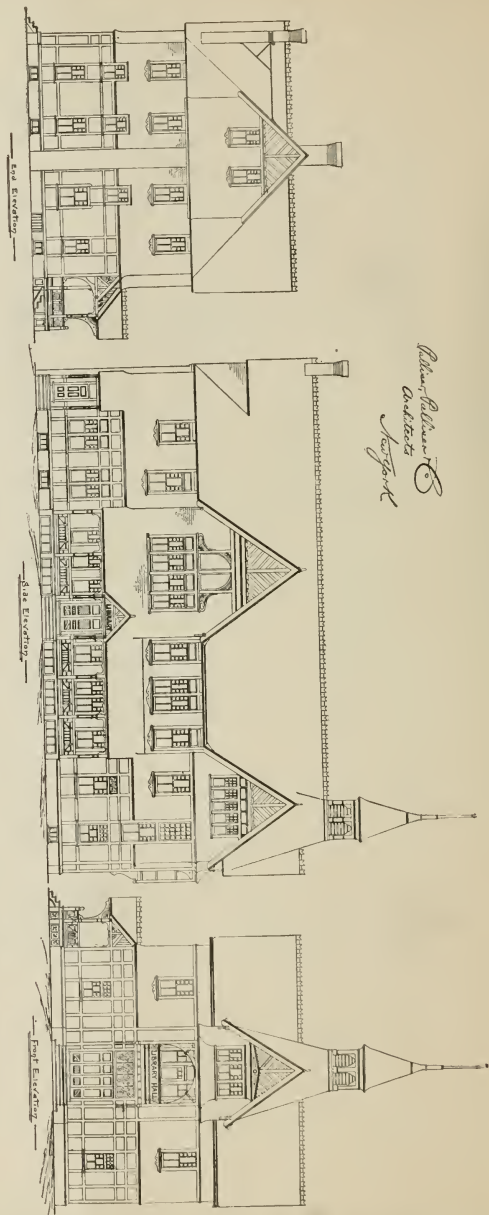




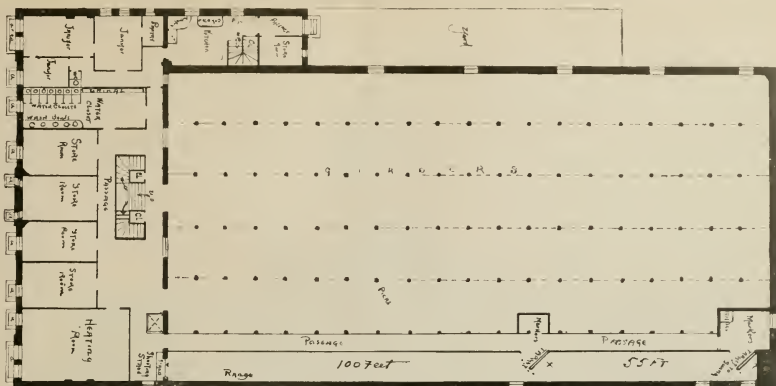
Ground Floor - Main Building



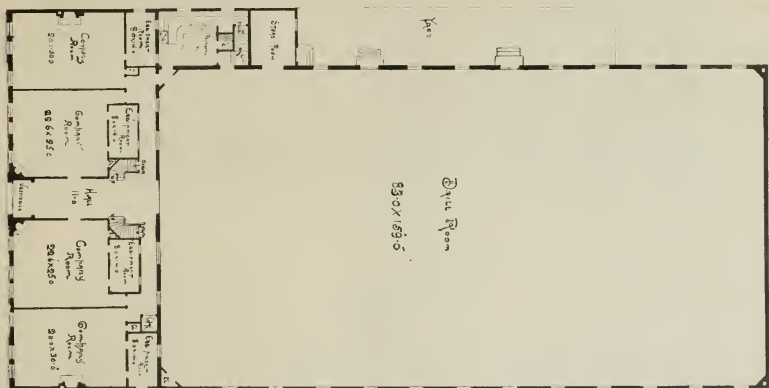
Wm. F. Waller & Co.
Architects
New York



Basement

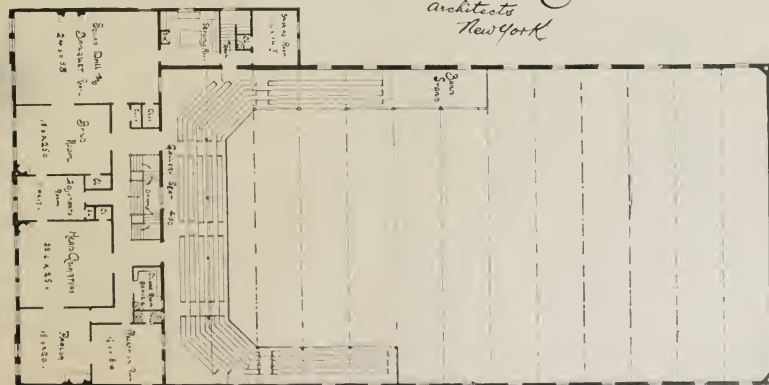


First Floor



Rathbone, Rathbone & Co.
Architects
New York

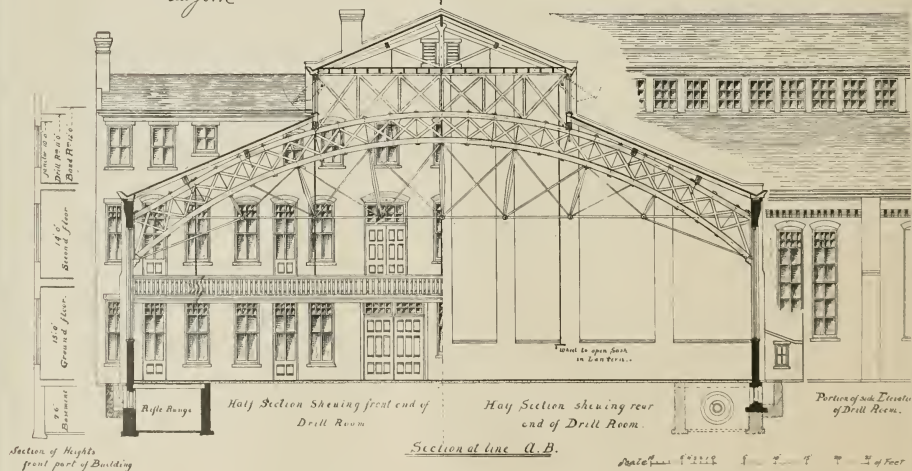
Second Floor

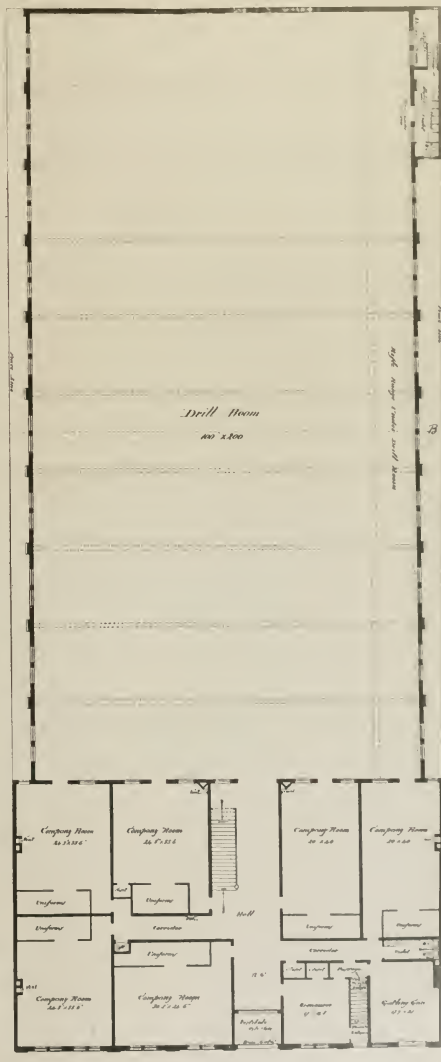
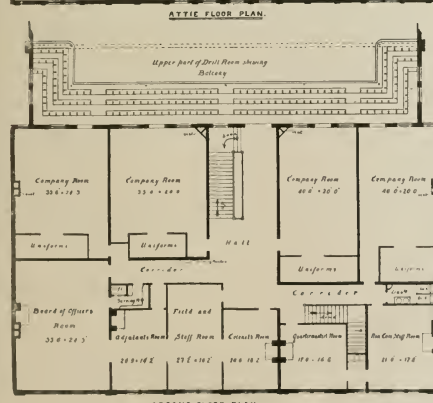
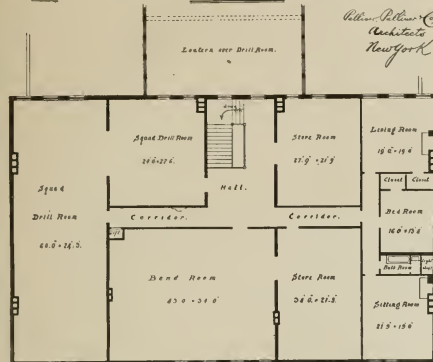
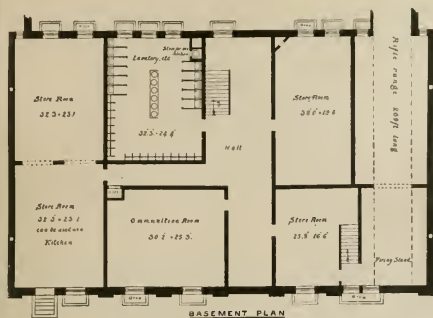




FRONT ELEVATION

Palliser, Palliser & Co.
Architects
New York





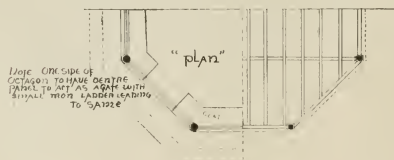
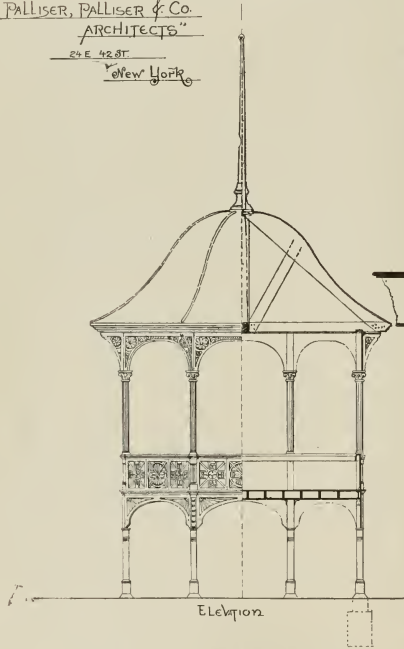
PLAN OF MUSIC PAVILION
WASHINGTON PARK
BRIDGEPORT CONN

PALLISER, PALLISER & CO.
ARCHITECTS

24 E. 42 ST

New York

Elevation of
PROJECTING
BRACKET
AT POSTS



NOTE: ONE SIDE OF
OCTAGON TO HAVE DECORATIVE
PIERCING TO ART. AS SHOWN WITH
SHALL BE HIGH LADDER RAILING
TO 1/2" DIA

Scale 0" 1" 2" 3" 4" 5" 6" 7" 8" 9" 10"

Details Drawing 16

Palliser, Palliser & Co.
Architect
New York

PALLISER, PALLISER & CO.,

ARCHITECTS,

24 EAST 42D STREET,

BETWEEN MADISON AND FIFTH AVENUES, SECOND BLOCK WEST OF GRAND CENTRAL DEPOT,
NEW YORK.

Prepare Designs, Drawings and Specifications for Every Description of Buildings for Erection in any part of the World.

Also give special attention to the Re-modeling of Existing Structures and the Designing of

FURNITURE, INTERIOR DECORATIONS AND MONUMENTS.

Consultations on all matters appertaining to Building, Drainage, Sanitary Works, Ventilation, Machinery, Valuation, Etc., Etc.

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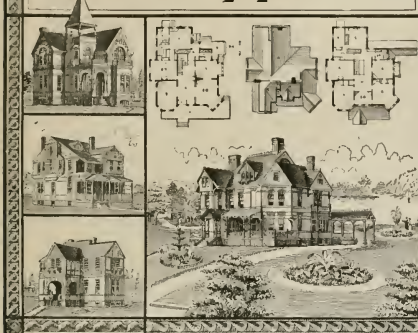
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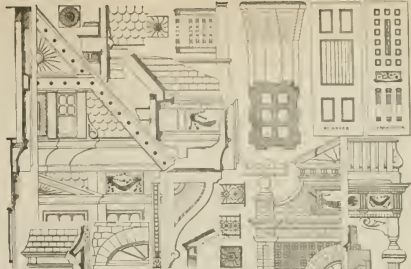
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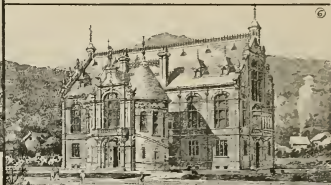
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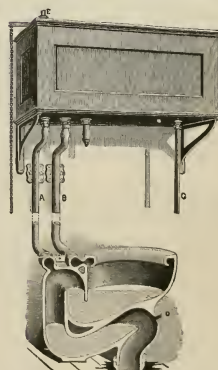
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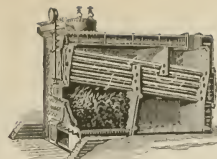
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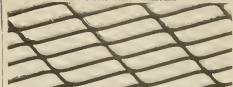
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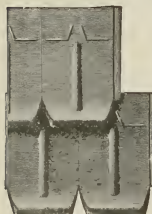
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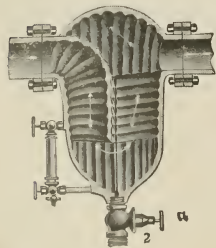
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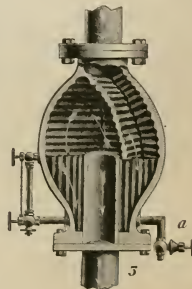
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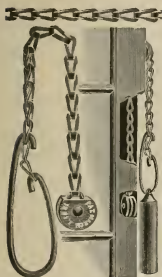


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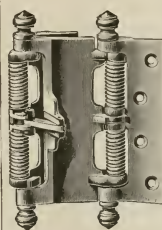
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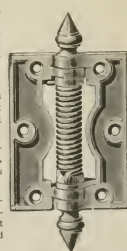


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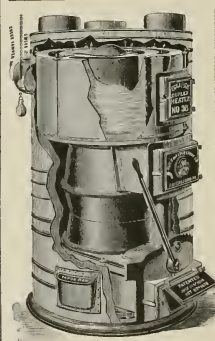
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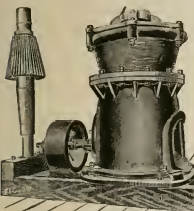
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